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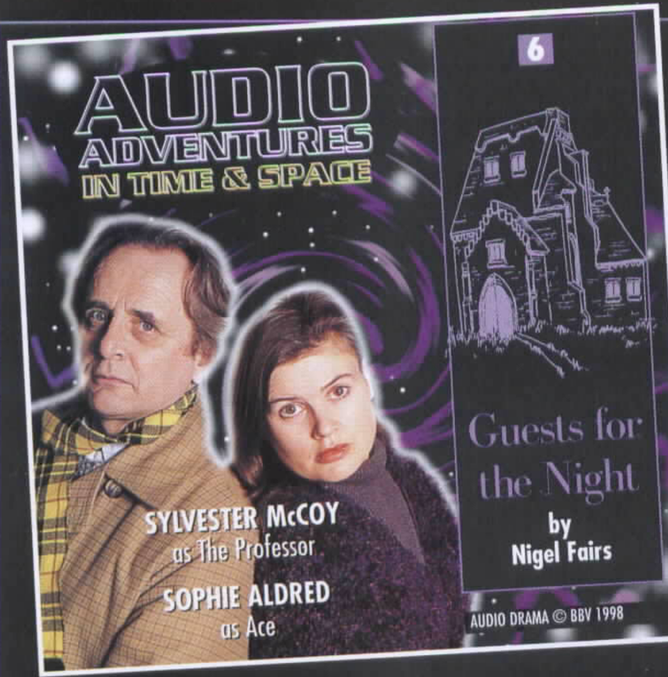
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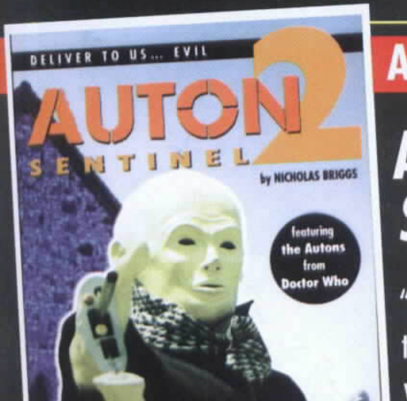
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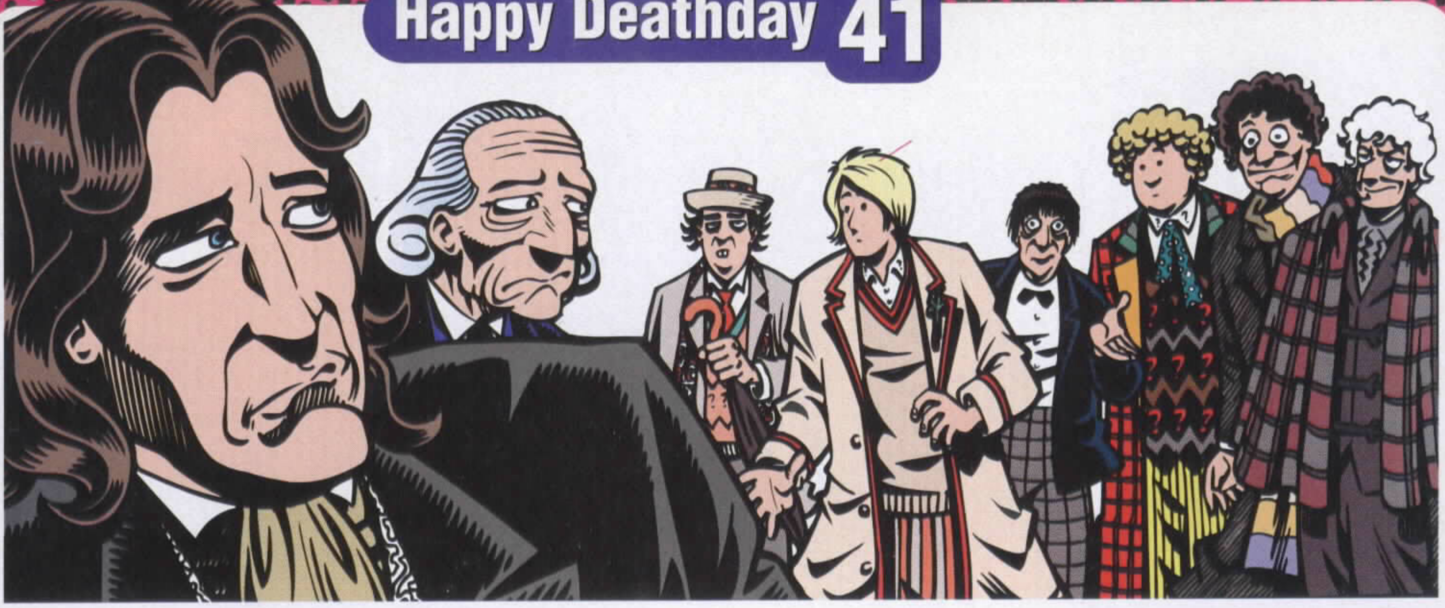

This issue . . .

Terrance Dicks 4

"I saw a playback and thought, 'My God, what *did* we do to Tom?'"

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We'll get the apology out of the way first, if that's OK. This month, I really wanted to advertise '16 extra pages – free!' on the front cover. However, you'll already have found that our cover price is higher than last month's. Sadly, I have to say that those pages *are* still free, because £3.20 is our new regular price. We've held off this increase – precipitated by increasing bulk paper costs across the industry – for as long as we could, and many of you will have noticed the thinner paper used in a few recent issues as a way of avoiding passing that cost on to the reader. However, we came to think that this was beginning to compromise the quality of the magazine as a whole, so we've gone back to the old paper stock and, regrettably, raised the cover price.

By way of recompense, I hope you enjoy this particularly lavish special anniversary issue of **DWM**. Groovy eye-catching 'buy-me' silver ink aside, this month we can offer another wonderful painting by artist Lee Sullivan of the Eighth Doctor and his *côterie* of companions, never-before-seen pictures from *The Daleks' Master Plan* (including an inexpressibly rare shot of delegate Celation, the only *Doctor Who* monster for which it seemed that no visual record had survived), and a special one-off strip drawn by Roger Langridge, one of the UK's leading cartoonists.

To celebrate 35 years of *Doctor Who* we're offering articles and features looking at the programme in the sixties, seventies, eighties and nineties; from a candid chat with the series' first director, Waris Hussein, to an analysis of the development of the Eighth Doctor in books and comic strips by the brightest young things working in *Doctor Who* fiction at the moment.

Oh, and next month we'll change the way you look at the Pertwee era, courtesy of reams of newly-opened BBC files. Don't miss it!

Gary

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Thanks to **David Brunt**, **Vanessa Bishop**, **Steve Cole**, **Terrance Dicks**, **David Gibbes-Auger**, **David J Howe**, **Waris Hussein**, **Stephen James Walker**, **Jane Mather**, **Terry Molloy**, **Ian Peake**, **Catherine Preece**, **David Richardson**, **Adrian Rigelsford**, **Mike Tucker**, **Jan Vincent-Rudzki**, **Gary Russell**, **Lalla Ward**, **Peter Ware**, **Martin Wiggins**, **BBC Books**, **BBC Video**, **BBV**, **Big Finish**, **Reeltime** and **Virgin Publishing**.

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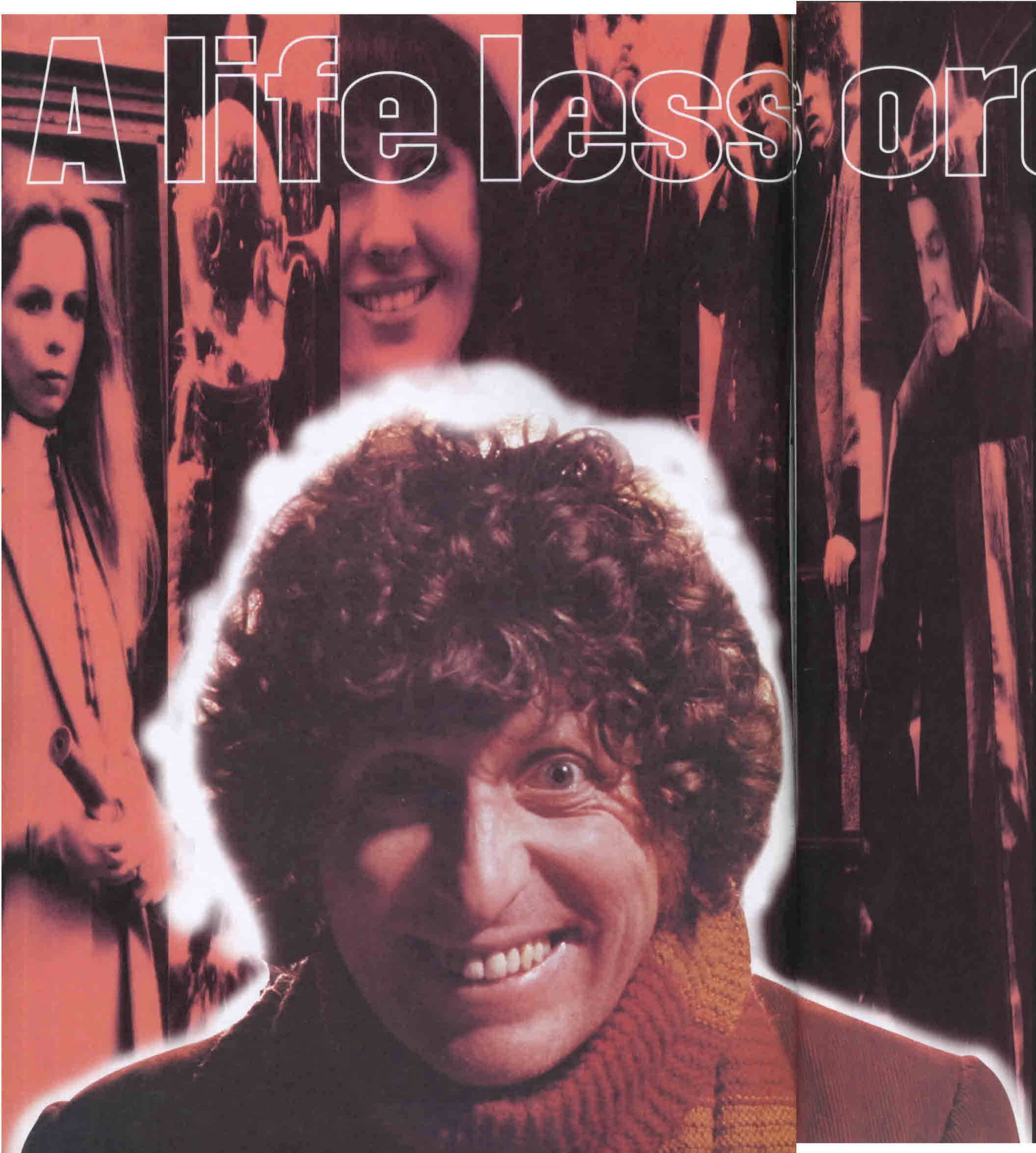
Doctor Who Magazine™ Issue 272. Published by **Marvel Comics**, a division of Panini UK Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. *Production* Mark Irvine; *Product Manager* Liz Teal; *Chief Sub* Jason Quinn; *Managing Editor* Alan O'Keefe; *Managing Director* Miles Stevens-Hoare. Published every four weeks. All *Doctor Who* material is © BBCtv 1996. *Doctor Who* logo © BBC Worldwide 1996. Diamond logo © BBC Worldwide Publications 1973. Daleks © Terry Nation. All other material is © Marvel Comics unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 0171-261 5555. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

A life less ordinary



"From a three-month contract, there went the rest of my life!" For this anniversary issue, Peter Griffiths meets the man who, with a track record as a writer, editor, playwright and novelist going back 30 years, knows more about what makes great *Doctor Who* than any other – Terrance Dicks.

Make no mistake, Terrance Dicks is *Doctor Who's* guru. His active input spans 30 years, encompassing television scripts, video spin-offs, stage productions and almost 100 books, including a number of original novels for Virgin Books and the BBC. He was also script editor of the series from 1969 to 1974. The understanding of the show that this legacy has afforded him is unique, and evident in the familiarity with which he speaks about all eras of *Doctor Who*. He also knows his audience, the fans, many of whom were weaned on his popular Target novelisations.

Recently, **DWM** met with Terrance specifically to talk about his writing for *Doctor Who*. After he generously insists on buying lunch, we start the conversation with a little bit of scene-setting. How did he first brush shoulders, in 1968, with a five year-old children's series called *Doctor Who?*

"It came about because I was working on [ITV soap] *Crossroads*. I used to keep quiet about that, but as it's now so long ago and has gained a bit of cult status, I'm willing to admit it! I was a writer and a storyliner, and it was very good training because you had to write four scripts every month. It was like a relay race.

"People on Doctor Who always came to me when they were in trouble!"

"Through *Crossroads*, I got to know Derrick Sherwin, who was the script editor on *Doctor Who*. He got offered a job he wanted more, but he couldn't get away until he'd found a replacement. He tried a couple of people before me who didn't work out, and I think he turned to me more or less in desperation. It came right out of the blue. It's a little embarrassing when people ask how you get into television – I tell them, 'Well, you just sit at home and these jobs suddenly happen!'

"Derrick actually didn't get the job he was after, but this worked out well for me because it gave me a long apprenticeship. Eventually Sherwin and Peter Bryant, the producer, both went off to do *Paul Temple*, merrily filming all around Europe, and Barry Letts came and took over as producer of *Doctor Who*. It was the beginning of an era. From an initial three-month contract, there went the rest of my life."

Before the beginning of the rest of his life, Terrance had his first taste of writing for *Doctor Who* – an experience which, as it would turn out, set more of a pattern for his later contributions than he might have wished. "*The War Games* was purely a crisis, because two shows collapsed at once, a six-parter and a four-parter. The production team was rather prone in those days, before Barry and I took over, to simply send a script back and say, 'No, we don't like it.' I was summoned and told that I had to write a ten-part serial in something like 20 days. I could probably do that now, but back then I knew I couldn't do it by myself, because I didn't have the experience. So I turned to Mac Hulke, who'd been my friend and mentor, and we whacked out the scripts together."

Malcolm Hulke had actually been instrumental in getting the young Terrance Dicks into writing for television. "When I came down to London from university, I went to work in an advertising firm as a copywriter. I did that for about five years, but it wasn't really what I wanted to do. It was misused creativity. At the same time, one of my colleagues got married and asked if I'd like his rooms in Hampstead. Mac owned that house with his great-aunt, and although he didn't live there, he was in and out all that time.

"I eventually learned who this bald-headed little chap was, and we got to be friends. I talked about wanting to write, and one day Mac said to me, 'I'm a bit stuck. I've been asked to do an *Avengers* episode, and I can't think of anything. Have you got any ideas?' Did I have ideas! Mac was an enormously generous man. He could have taken my ideas and paid me a tenner and I would have been perfectly

The Doctor (Patrick Troughton) Jamie (Frazer Hines) and Zoe (Wendy Padbury) bogged down in a French trench with Sgt Willis (Brian Forster). *The War Games*

happy, but he insisted we co-wrote it. That was my first break."

Terrance mentioned at one stage that Hulke was a committed Marxist. Given the strict BBC recruiting guidelines of the time, I wondered if this might be a factor in someone relatively inexperienced landing a script editing job, while a seasoned writer such as Hulke was apparently not considered. Terrance ponders on this.

"It's entirely possible. What was it Francis Urquhart [in *House of Cards*] used to say – 'You might very well say that. I couldn't possibly comment!' Mac had been active in Unity Theatre, which was one of the big left-wing theatres. He made no great secret of it. He was always very left-wing, on the side of the workers and the proletariat. That came through in his scripts for *Doctor Who* in a general form, a hatred of Fascism and tyranny. He would have been very good at working for the BBC – he had just the right kind of organisational temperament. We were complete opposites!

"We wrote *The War Games* jointly – there wasn't time to split responsibilities. We were writing an episode every two or three days, so we basically lived together over that period. You can get on each other's nerves, but you've got to have minds which basically work together. Mac and I were great friends, just as Barry and I are. We'd meet in the morning and discuss the scenes and what would happen next, with Mac sitting at his typewriter while I marched up and down the room. Mac was a very quick worker, and also a terrifically quick typist."

Surely, I venture, it would have made more sense to have written two new shows to replace the pair which fell through rather than allocating one story a mammoth ten episodes? Terrance doesn't think so. "I think it was economy. With 20-20 hindsight, as one of our directors used to say, it would perhaps have been wiser to split the serials, but then again, it's easier to write one good story than it is to write two. You just have to make sure the story is good enough to sustain the length. You can give Mac a lot of credit for *The War Games'* structure, because he was a more experienced writer than I was. Mac always used to say, 'What if?', and we both had good imaginations. I'd always read enormously.

"We came up with the basic idea of the different time zones, choosing wars by how 'recognisable' they were. The TARDIS crew think they're in the First World War, then a Roman chariot appears out of the mist. That's a great moment. You can't keep that up, though, so we used to do capture-escapes to fill up the story, with a bit of chasing around in between. We knew how we were going to end it, so we had a good first episode and a good last episode – it was the eight in between that gave us the trouble! We just remembered the Raymond Chandler thing: when you get stuck, have a man come through the door with a gun in his hand!

"It was a great relief when we did get to the end. We had wondered if we could come up with the goods and get it done on time. [French film director Francois] Truffaut said that making a film was like a stagecoach journey in the Old West – you set off wondering what the scenery and food will be like, and two-thirds of the way through you're thinking, 'Will I get to the other end alive?' *The War Games* was very much like that. I reviewed it when I was writing the first of my novels for the BBC, *The Eight Doctors*, to research the bit where the Eighth Doctor goes back to meet the Second and give him a moral boost. It's not too bad, I have to say – there were good bits, like the generals with their hypnotic glasses. It was a good idea, and a baptism of fire!"

Pressured though it was, Terrance was glad to be given the opportunity to write. "I'd always wanted to be a writer, and thought of myself as one. I was an only child, and an early reader – I had my head in a book all the time when I was growing up. English was my best subject, and I got an English scholarship to Cambridge, so there was never a question of there being another path for me to follow."

Five years would pass before Terrance penned another script for *Doctor Who*. He declares that he was never tempted to commission himself while script editor. "It's not ethical! I know plenty of others did, and I wish to God I'd done it, too! That could have been Mac's influence too. He was very active in the Writers' Guild, and one of the things the Guild hates is self-commissioning. Being young and naive, I just accepted that these were the rules, fool that I was! It never really occurred to me.

"That said, I shamelessly organised *Robot* for myself when I left the show in 1974. I went round telling people there was this tradition that the retiring script editor always wrote the first show of the next season. 'That's reasonable,' said Bob Holmes, who'd taken over from me. I had to make a mental readjustment to the

Officers and gentlemen: Cpt Ransom (Hubert Rees) and Sgt-Major Burns (Esmond Webb) decide the time travellers' fate. *The War Games*

"The War Games was purely a crisis. It was a relief to get to the end!"

BBC Video [4]

fact that I wasn't in charge anymore, but I got on very well with Bob. He wanted a story about a robot, and I never mind input like that, because it gives me a starting point. *The Five Doctors* was the supreme example of that, and dare I say it, I don't think many people could have coped with that. Even Bob couldn't, bless him."

Robot was Tom Baker's first story. With its erratic, hyperactive Doctor, it effectively set the template for every post-regeneration story since. "*Robot* was fairly straightforward. It was nice to write for Tom. I met him early on, before I'd done much work on the script, so I had a good idea of his temperament and what he might bring to the part. I made the Doctor excessively scatterbrained on the grounds that it was just after the regeneration, and they could always calm him down a bit. It gives the actor time to feel his way into the part and decide which way he wants to go with it. I remember years later, after I'd seen Tom towards the end of his time on *Doctor Who*, I saw a playback of the first episode of *Robot* at a convention. I thought, 'My God, what did we do to him?!'"

What is it that sticks most in Terrance's mind about the story? "[Director] Chris Barry's tank!" laughs the writer, remembering the not-entirely-convincing stand-off between the Robot and an Action Man toy. "Actually, the Robot was the real success for me. Jim Acheson designed it, and I think it's a cracking good robot, one of the best in the history of science fiction. It looks wonderful, and even spent some time in the Museum of the Moving Image. I don't think I really had a clear picture in my mind of what it would look like. I'm not strongly visually-orientated – when publishers ask me what I'd like on the cover of my books, I say, 'I don't know, ask the artist.'"

What sticks in the mind of most viewers is probably the giant-size Robot rampaging through the fourth episode. Having been party to *Invasion of the Dinosaurs* the year before, did Terrance have any reservations about asking this of the production team? "I did hope it would work better! The growing to giant size was *King Kong*, obviously, and I couldn't resist that. The idea came to me while I was writing the scripts; it wasn't in the original outline. I suddenly thought of the robot picking Sarah up and putting her on the roof. It was also a sympathetic character, like *King Kong*. Very badly behaved, of course, but it manages to keep your sympathy.

"The Scientific Reform Society, again, may have come from Mac. A tyranny is a tyranny, isn't it? Look at Stalin and Hitler – different ideologies, same methods. Because of the robot and Professor Kettlewell, I came up with the idea of making this society an intellectual élite. They simply thought they were better than everyone else, and made a good set of nasty, toffee-nosed villains. Having Miss Winters in charge gives us that nice moment when even Sarah gets it wrong and assumes the man is in charge."

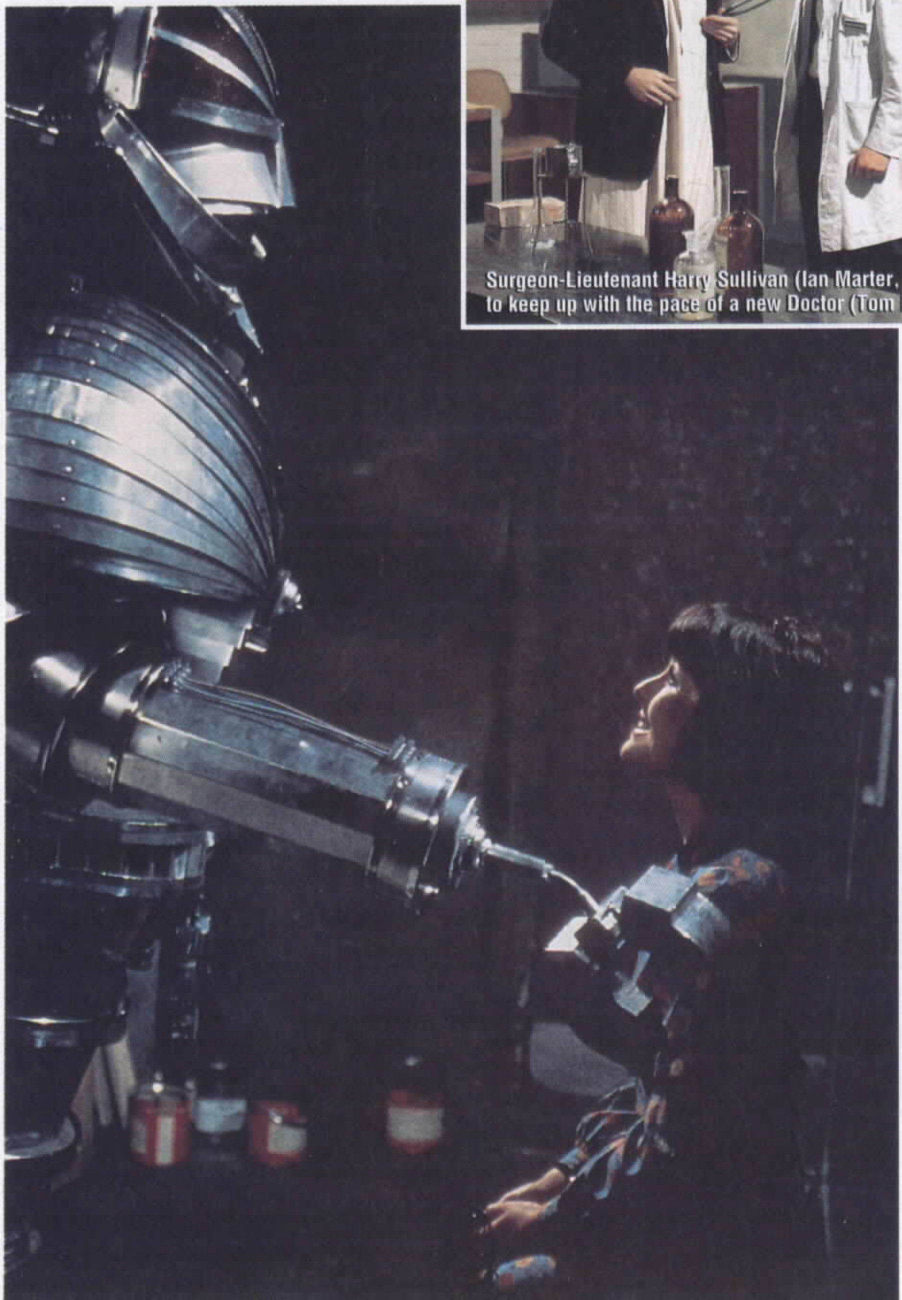
"It's a cracking good robot – one of the best in science fiction history!"

Surgeon-Lieutenant Harry Sullivan (Ian Marter, left) attempts to keep up with the pace of a new Doctor (Tom Baker). *Robot*

After being in on the creation of Sarah Jane Smith, journalist and new woman, Terrance finally had an opportunity to write for the character himself. "I'm always accused, even by my editors now, of being a male chauvinist. I do basically write 'stories for boys', but one of the things that is more and more asked of me now is to write strong female characters. That was happening on *Who* at the time, where the assistant couldn't be like Katy [Manning, who played Jo Grant] and scream and need rescuing. Sarah's full-time job was not being the Doctor's assistant – she had a life and a career of her own."

In addition, Terrance was given the job of introducing a second companion, navy surgeon Harry Sullivan. "I think I can claim to have fleshed Harry out. I loved the square-jawed Bulldog Drummond look that Ian Marter had – he was like the hero out of the *Boys' Own* paper – so I played to that. One of the bits I liked most was that first encounter with the Doctor where he tries to get him to go back to bed, and Tom hangs him up in the cupboard!"

The next season, Terrance followed up his *King Kong* with his *Frankenstein* – but *The Brain of Morbius* was not a happy experience. Terrance tells the story: "The original idea was that Morbius got smashed up in a spaceship wreck, leaving nothing but his brain. He had a faithful robot servant, which I envisaged a bit like the Raston Robot in *The Five Doctors*, which was obsessed with bringing Morbius back to life again, and patched him a body together from different bits of aliens who had crashed on the planet. When Morbius finally sees what he looks like, he's not best pleased!



"I gave the finished scripts to Bob and went away on holiday. When I came back and rang to see how it was going, he said, 'Oh, one or two small changes.' I said, 'OK, send me the script,' and when it arrived, there were large chunks which were unrecognisable! The whole mind-bending sequence in the last episode was Bob's. Apparently Philip Hinchcliffe, who was now the producer, was given to sudden and arbitrary changes, and had gone off the idea of the robot. The script had to be rewritten as a result, with Solon slotted in. This meant that there was a sudden failure in logic – why didn't Solon take one body in good condition and do a transplant?"

Fanatical scientist Solon (Philip Madoc) has designs on the Doctor – as does servant Condo (Colin Fay, right) on companion Sarah (Elisabeth Sladen). *The Brain of Morbius*

What happened next has passed into *Doctor Who* fan lore. "I was put out. Bob had actually gone too far, in that I could have got the Writers' Guild to scrap the show, but I wasn't going to do that. I said, 'Right, I'm going to take my name off it. It's more your story than mine. Put it out under some bland pseudonym.' I then slammed the phone down. I later saw in the *Radio Times*: '*The Brain of Morbius* by Robin Bland', which I thought was very funny by then."

"I was certainly miffed over Morbius. Bob Holmes had actually gone too far"

I wondered at the extent of the quarrel; Holmes and Terrance were, after all, good friends. "I was certainly miffed – it was the only time I've ever been rewritten to that extent. I'm a short-tempered person. I don't brood over things – if I'm angry, I'll blow up and yell at people. But then I forget about it, and I'm sorry. There was no formal making-up – Bob and I met in the bar some time later, said hello to each other and had a drink. Everything went on as normal from there."

Terrance absolutely denies that it was tempting to go back to his original scripts when it came to novelising *The Brain of Morbius*. "I know that there were a few instances later where writers who'd had their stories rewritten novelised their original scripts, but I always thought the job of the novelisation was to put what was on screen on paper. I just detached myself and did it. *Morbius* was still a jolly good story, because Bob was a good writer. He'd gone for the full Universal horror thing – it's even got Igor the hunchback servant in it! The plot's nonsense, but it works as a show. I retained all the rights to it, so I get all the money when it's resold. I had no crisis of conscience about that!"

Terrance's next stop on his tour of Universal Studios' thirties horrors was a visit to Castle Dracula – and a story with a rather unusual history, *The Vampire Mutations*. "I wanted to do a story about vampires – they are a recurrent theme in my work. Actually, I very much like *Ultraviolet*, a very good series which is on at the moment. Bob and I got the vampire story going, and I wrote the first two episodes for the Doctor and Leela. At that time, however, the BBC was doing a classics serial adaptation of *Dracula*, and the *Doctor Who* production office suddenly got this directive from on high: no vampires.

"So the story got cancelled, and they paid me off for the scripts. They needed another idea quickly, and Bob said, 'I've always fancied doing a story in a lighthouse.' I didn't know anything about lighthouses, so he directed me to go and find the *Boys' Book of Lighthouses* and bone up on them. The result was *Horror of Fang Rock*." How tight was the deadline? "I'd already written two episodes of the vampire story, so I really had to get cracking. Although I'm intensely lazy, I'm good in a crisis – if things go wrong, I can buckle down and sort things out. I've had to do that several times, including *The War Games* and *The Five Doctors*."

This was a double challenge for Terrance: a story with an unfamiliar setting, and one needed very quickly. "The challenge is part of the fun, really – it's a question of seeing what you can do within the limitations. *Fang Rock* was very much the basic idea of people trapped with an invisible force which is knocking them off one-by-one. That kind of story is very much self-defining. I set it in the past because it seemed to be that kind of period drama, giving us the dawn of Victorian technology along with the society characters who get shipwrecked on the rock. The rescued passengers swelled the ranks, giving us more potential victims."

One tale told about *Horror of Fang Rock* is that the final episode was altered so that the last two passengers, Skinsale and Adelaide, were killed, to match the *Ballad of Flannen Isle* recited by

BBC Video [5]

the Doctor at the story's close. Terrance isn't so sure. "My recollection is that all the characters were going to be killed off anyway, but certainly the *Ballad of Flannen Isle* came from the production office. It was a good change, and gave the story a lovely creepy end. One of the things about working in television as a writer is that while you always remain protective of your own work, if somebody comes up with a good improvement, you welcome it."

A late change – from Terrance himself – was in making the alien sea monster a Rutan. "The thought suddenly struck me, as we didn't know anything more about them except that they were locked in an endless war with the Sontarans. This shape-changing creature which knocked people off tied in nicely with the idea of the Sontarans being a very defined, organised militaristic race, and the Rutans being blobby and joined together. I've since written for the Rutans again in [straight-to-video spin-off] *Shakedown*."

Given that the script was a rush job and the production was mounted with the crude resources of BBC Pebble Mill, was Terrance happy with finished result? "I think they did pretty well, shooting all in the studio. It was rather like the old Warner Bros or Universal movies, where they did the docks of Shanghai on the back lot. When you're on the stagecoach ride we talked about earlier, you're doing your best to make it a good show, but you just want to get the script in so they don't have to put up the test card for 25 minutes on a Saturday evening. We did the best we could with *Fang Rock*."

In one of those peculiar twists in fan opinion, the story was given a lukewarm reception on first transmission, but is now very highly-regarded indeed. Terrance nods bemusedly. "I knew it had a minor cult following among fans. It's interesting how the fashion goes, isn't it? There was a time when the Pertwee era was the greatest thing since sliced bread, and then there was a kind of revisionist 'it's not half as good as we thought' attitude. Now it appears to be swinging back round. *Horror of Fang Rock* has gone through a similar thing."

Reuben (Colin Douglas), the Doctor and Leela (Louise Jameson) keep watch for gelatinous space aliens. ***Horror of Fang Rock***

"I know Fang Rock has a cult following. It's funny how the fashion goes . . ."

Four years later, Terrance returned to *Doctor Who*, and his unused vampire story. "When John Nathan-Turner took over as producer, he was looking through a pile of scripts which had not been done for some reason, and in there he found *The Vampire Mutations*. He got in touch and asked if I'd like to redo it and I said 'Yes,' as I always did. I hadn't worked on the series for a while because I'd had other things to do, and also because I always had a feeling that I ought to get away from it, onward and upward to other things. That's why I never pitched to *Who*. I never sent ideas in, or rang up, but I was happy to come back when asked."

The premise of peasants being oppressed by sinister Lords stayed the same, but in all other respects, Terrance started from scratch. "I don't think I used any of the previous script. The new additions worked quite well. You had [new companion] Adric, alone and being taken under the influence of the vampires. Because his

The Three Who Rule: Zargo (William Lindsay), Aukon (Emrys James) and Camilla (Rachel Davies). ***State of Decay***

What makes the Time Lords tick?

One of *The War Games*' many claims to fame is the introduction of the Doctor's own people, the Time Lords. Terrance nods enthusiastically. "*The War Games* is what people in the comics world call an 'origins story'. All that was known up until that point was that the Doctor was some kind of fugitive who had made off with the TARDIS – Billy Hartnell had muttered about it at some point. We always knew this was going to be Pat Troughton's last story, so we were working to that.

"My recollection is that [script editor] Derrick Sherwin came up with the Time Lords. We had devised this problem which was so big that the Doctor couldn't handle it on his own, and needed to report back to his own people. It gave us a moral dimension – the only way the Doctor could win through was by losing his liberty, perhaps even his life. When I was talking to Derrick about this, he said, 'He comes from this super race called the Time Lords.' We ran with this idea of mysterious, God-like figures, and saved them and the trial as the whammy for the end of the story.

Most of Terrance's scripts, notably *The Five Doctors*, incorporate the Time Lords and their legends in some way. As he was responsible for them in the first place, was this intentional? "It wasn't thought out or planned in any way, but they were always within my mind. In *The Five Doctors*, it seemed the natural thing to do. How are you going to get all the Doctors back together if the Time Lords aren't involved? I like Gallifrey. The real change in the Time Lords was *The Deadly Assassin*, because Bob Holmes had this passionate hatred of superior, God-like alien races. He hated the way they always cropped up in *Star Trek* and sorted everything out with a few lofty, well-chosen words, so he decided to demystify the Time Lords.

"I thought that was terrific, and all of my Time Lords since – in *The Eight Doctors*, for instance – have been in that corrupt and devious style. Whenever you go back there, you know the Time Lords will be scheming away in some devious manner . . ."

Sarah swallowed by Rassilon's Time Scoop. *The Five Doctors*

"I don't think many writers could have coped with The Five Doctors"

brother had been killed in the previous story, he wasn't all that integrated with the Doctor's team, so when he gets won over you wonder if it's a real conversion. K9 plays a reasonable part, too, though he was always a problem because of the limited things you could do with him."

Doctor Who's 18th season was under the auspices of a new script editor, Christopher Bidmead. Terrance found they were not on the same wavelength. "We had differing ideas on *Doctor Who*, even on little things. I wanted to call the story *The Vampire Mutations*, for instance, but Bidmead didn't like that. On the other hand, I never liked *State of Decay*. But we got through it OK – Bidmead was still a meticulous, hard-working script editor. I never worked with [*Blake's 7* script editor] Chris Boucher – I was never asked to write for *Blake's 7* – but I imagine I would have hit it off with him, because he likes a joke."

Bidmead's influence brought a logical underpinning to the fantastical vampire elements of *State of Decay*, something Terrance feels helped the story enormously. "To give him credit, Chris came up with the concept that the tower where they lived was really their spaceship. That's a cracking good idea, if not entirely practical! The fuel tanks filled with blood was a lovely moment, and using the scout ship as a stake was quite fun. Chris had the Doctor call Kalmar's museum a 'technocotheca', which I never really understood, but nothing very much was added after the fact except those odd bits of detail."

Director Peter Moffatt remembers being presented with a complete rewrite of the story, and Terrance confirms that this took place. "I don't have direct experience of this story, but I did hear from Barry [Letts, who was acting as executive producer of Season Eighteen] that Chris had completely rewritten the script, and everyone had looked at it and said, 'No, no, no!' So they went back to the original, which I was quietly very pleased about! I used to do that sort of rewriting all the time – my hallmark as script editor was ruthless insensitivity! – and I felt people must have been saying to him, 'Who do you think you are – Terrance Dicks?!' I got some quiet amusement out of the whole situation, but we never spoke about it.

"The finished story works pretty well, with some good, scary moments. I watched it again to reprise in my Virgin book, *Blood Harvest*, and then *The Eight Doctors*. They might have done the Great Vampire's giant hand better, but it has an irresistible atmosphere, with darkness and shadows and flapping bats."

State of Decay was followed by a three-year absence from *Doctor Who* for Terrance. Then, one morning in late 1982, he was asked to write the 20th anniversary story. In true Dicks fashion, the script was needed urgently and fraught with obstacles. "The first I knew about *The Five Doctors* was at the height of my globe-trotting period. Eventually the BBC had got enough Tom Baker shows to sell as a package to the States, and they took off. Conventions sprang up like mad – every weekend the phone would ring and this serious American voice would say, 'Mister Dicks, we're having a convention. Would you care to join us?' I was whizzing off to America at least once a month.

"I was at a convention in New Orleans, and had been to a very late party the night before. At about 7am the phone rang, and the voice on the end of the phone said, 'This is Eric.' I didn't think I knew any Erics, but he explained that he was the script editor of *Doctor Who* [Eric Saward], and it all clicked. He said they were doing this anniversary show called *The Five Doctors*, and would I like to write it for them? I said, 'Fine, I'll be back in the office in two days, talk to me then.' I was then able to announce at the convention that I'd been asked to write the anniversary show.

"I got back to the office and spoke to Eric about what he wanted, and he looked a bit shifty. 'We've got Bob Holmes working on a storyline for us, but we're having problems,' he said. 'What we thought we might do was get *you to write a storyline while Bob goes on with* his, and then we can compare and see which one we like best.' I was outraged! I said, 'Certainly not. This is no way to treat a writer like Bob Holmes, and come to think of it, it's no way to treat a writer like me either! Make your mind up!' Off I stormed."

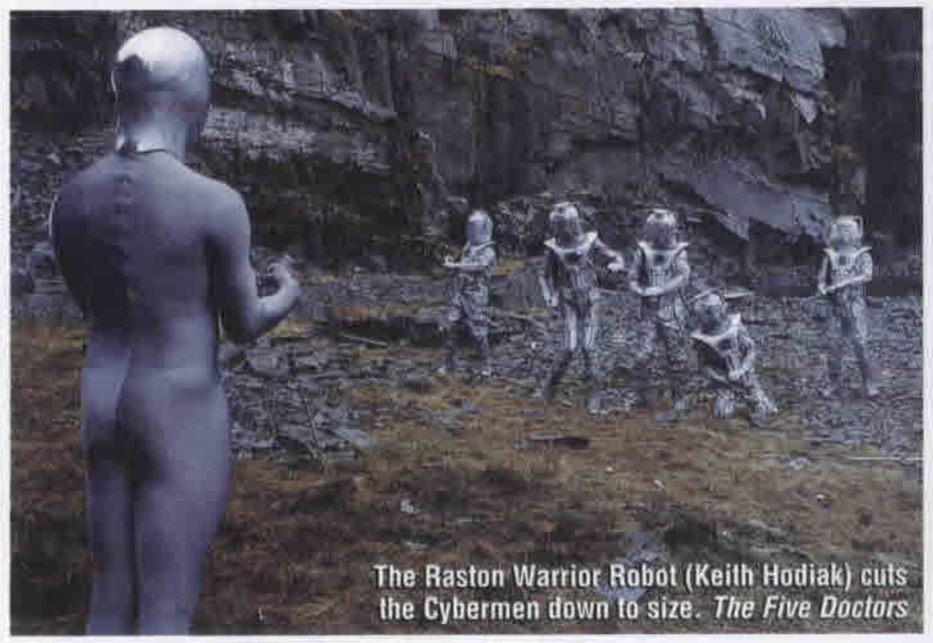
Eventually the production team's mind was apparently made up for them. "Bob had an even shorter fuse than me, and in the end he said to hell with the anniversary show and stormed off. I had a drink with him at some later point, and he said they were just driving him crazy, not sure what they wanted from day to day. 'Couldn't believe it!' he said. He did a lot of work for Eric and JNT [John Nathan-Turner], but as far as I could gather it always seemed to be troubled.

"So Eric came back to me and said, 'Situation's clarified. We'd very much like you to do it.' The situation gave me a kind of moral one-upmanship, because people on *Doctor Who* always came to me when they were in trouble. The attitude was, 'Terrance will be able to sort it out!' I always quite liked the idea of being a fixer. If you come into a situation where people are in trouble, they're not going to be that critical of you." I point out that it also works in reverse – there's no caption informing the audience that the script was written quickly and under pressure. "Probably just as well! You might get people saying, 'By the way, it looks like it!'"

Two Doctors (Jon Pertwee and Patrick Troughton) play the Great Game . . . *The Five Doctors*

BBC Video [3]

Terrance provided several drafts of the storyline, including one in which the Master was the brains behind the Game of Rassilon; this was turned down by the script editor on the grounds that it would be no surprise to anyone, so Time Lord President Borusa became Terrance's alternative villain. "I got the script done under great pressure, and amid daily phone calls from the *Who* office. Barry [Letts] was very good about giving me time off from the classics serials, so I worked on it at home. I'd just about got the first draft done when Eric rang and said, 'How's it going, Terrance?' I said fine, just about finished, and there was this long silence before Eric said, 'Oh my God! Tom [Baker]'s not going to do it.' I'm quite good in scripting crises like that – I go into a sort-of overdrive. I discovered they had a bit of [unmade Season Seventeen story] *Shada* where Tom could be picked up, and another where he could be released, so I said, 'Okay, I'll trap the bugger in a time loop, and that will be him for the rest of the show.' It went like clockwork, and I actually think it improved the story. Tom was originally going to be the Doctor who stole the Master's device and went to the Capitol, because I always thought that if any Doctor could go to the bad, it would be Tom. He had a darker side, whereas Peter Davison's Doctor was a decent chap who played cricket. But the revised script gave Peter a bigger role, which was only right because he was the incumbent Doctor."



The Raston Warrior Robot (Keith Hodiak) cuts the Cybermen down to size. *The Five Doctors*

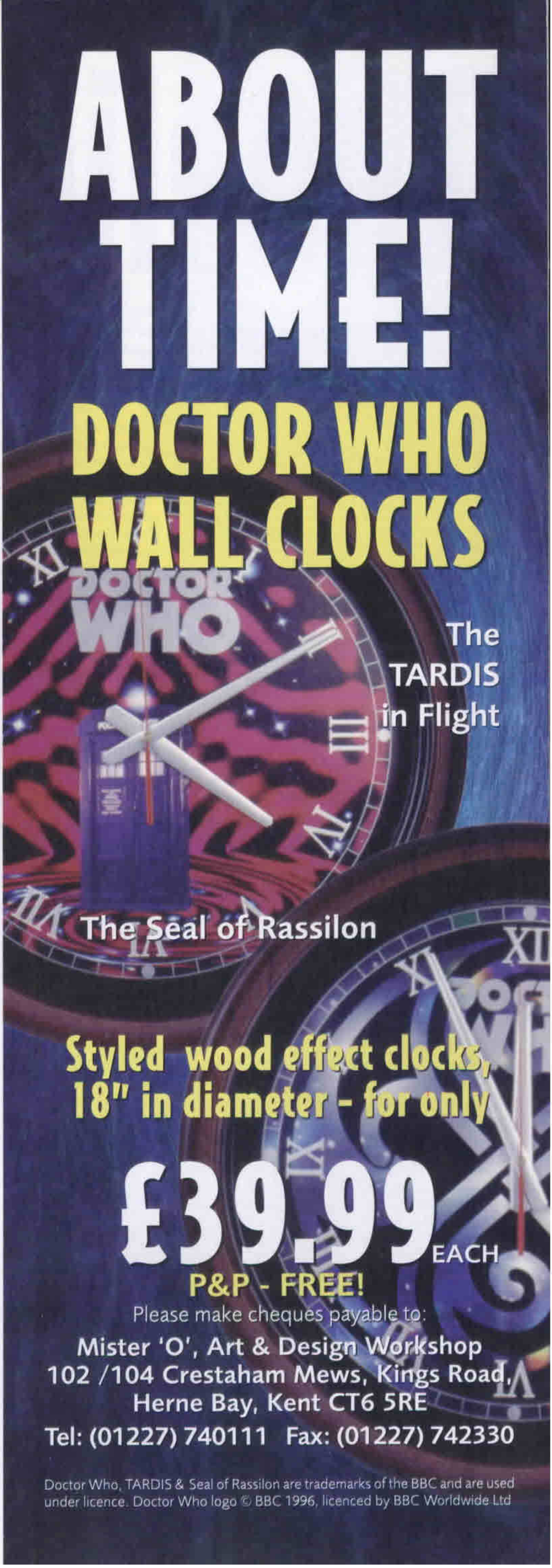
"Mad Eric had a sinister obsession with Cybermen!"

Aside from the Doctors, there were a host of companions, monsters and supporting characters to write into the anniversary special. Terrance approached it all with his customary calm. "I knew it was going to be like that from the beginning, and from what had happened to Bob. Eric and I were working in the same building – I was on the floor above him, so there was more or less instant contact. Things changed on a daily basis. First we'd have Jamie, then we wouldn't, then we would, but just a bit. That's the sort of thing I'm good at – I rather enjoyed juggling things about to make it work."

Terrance laughs when I mention that *The Five Doctors* seems to focus on the Cybermen. "That was mad Eric! Eric had an obsession with Cybermen, to a sinister extent. It was like writing a show where the producer's girlfriend is playing a part, and he keeps saying, 'Mabel hasn't done much recently.' Eric would always be saying, 'I think we need the Cybermen to come in here.' I noticed he had a Cyberman helmet and boots hanging on the back of the office door, and I said, 'You dress up in them when you're alone, don't you?'

Terrance's scripting work on *Doctor Who* ended as it had begun, in a last-minute rush to knock a landmark story into shape. His association with the programme had so far lasted 15 years – and it was far from over.

To be concluded



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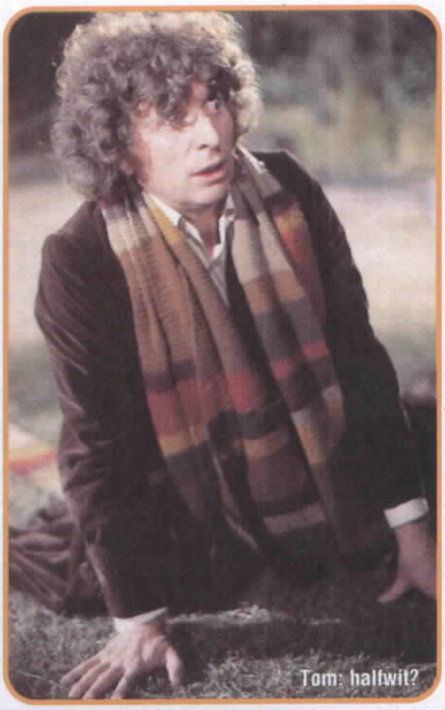
Timelines

compiled by **Alan Barnes**


Tom: halfwit?

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DIGITAL DISHED!

This nine-hour extravaganza of *Doctor Who* on BBC Choice [*Gallifrey Guardian*, **DWM** 271] is all very good, but . . . who on earth has got a digital decoder? I imagine there will be but a handful of you out there experiencing this amazingly generous dose of *Doctor Who* in November. Strange that the BBC should suddenly become so generous towards us, now that they have a channel that very few people will be able to watch. Think about it.

Why can't we have a *Doctor Who* night on BBC2? Everything else seems to have been allowed this privilege. *Blue Peter*, *Star Trek*, *Red Dwarf*, Bridget Jones, *Crystal Tips and Alistair* (okay, maybe not the last one, but who knows!). A terrestrial *Doctor Who* night would be wonderful. You could have the obligatory quiz, the fans versus the stars perhaps. Short documentaries on all aspects of the show including the spin-off videos, novels, audio adventures and the show's music (all subjects not yet touched upon). Possibly even show one of the spin-offs – *Shakedown*, for instance.

Alternatively, why not show the bulk of the BBC Choice *Doctor Who* celebration on BBC2? Accompanied by the odd episode, maybe even episodes such as the remaining ones from sixties stories *The Web of Fear* and *The Faceless Ones*.

Yet whatever we say, do, think or believe, the BBC will no doubt do what the hell they like. For who are we to question them?

Julian Jones
via e-mail

IT'S ALL TOM'S FAULT!

In *Sex and the Single Gallifreyan* [**DWM** 268], you talk about "revisionists" who go out of their way to assume and then "prove" that what we've been told earlier cannot be right, and how often they complicate things to get their twisted views across.

I've always liked the idea that the Doctor really was Susan's grandfather. It opens the door to so many untold mysteries about him, doesn't it? Just because in all the times since she was on the show no-one ever followed up on the premise does not invalidate it.

In fact, [script editor] Andrew Cartmel's era was the one that went out of its way to bring itself in line with several original ideas not touched on since the earliest Hartnell stories, such as that the Doctor was one of his people's greatest engineers. He stated it clearly, while Sylvester McCoy's Doctor hinted at the very same thing. It's only those who grew up watching Tom Baker who no doubt find this hard to reconcile. His Doctor painted a picture of a halfwit who barely made it through school, and who somehow, thru a combination of dumb luck and General Science stage one, keeps saving the universe. Isn't it possible that Baker's Doctor really was "unstable" (as his mentor put it at the end of *Planet of the Spiders*) and at times either really put people on (we know Troughton's Doctor did that all the time) or had lapses where he *really* didn't know what he was saying?

It's possible that Baker, rather than revealing the truth (in opposition to what Hartnell's Doctor had told us) was instead trying to obscure it, so that even those from his own planet would have no idea what he was really up to. This was the legacy of the McCoy Doctor which I so took to. And if McCoy's Doctor was hinting [in *Remembrance of the Daleks*] that he really had worked side-by-side with Rassilon and Omega, confirming the very early Hartnell claims, then why shouldn't he also have a yet-unseen family (which Troughton once described)?

I sure hope *Doctor Who* returns, with Paul McGann in tow, for a long run, sometime soon. There's just so much that's not even been scratched on the surface!

Henry R Kujawa
Camden,
New Jersey

IN YOUR DREAMS!

Way back in **DWM** *268's editorial, Gary wondered whether or not you lot, like he is, are prone to bizarre* Doctor Who*-related dreams. Here's just a few of the letters we received . . .*

Okay, here's the way *my* mind works. At a convention, watching Clive *Whose Line Is It Anyway?* Anderson about to deliver sarky comments on a compilation tape showing various monsters. Instead, lucky Clive gets to voice his thoughts about the remarkable picture quality of some colour film footage from *The Crusade: The Lion*, and watching scenes of William Hartnell and Julian Glover in a real forest, not a studio set. Also, what was billed as *The Invasion* Episode One disappointingly turns out to be merely some dodgy larking about featuring Mat Irvine and some extras in very poor Cybermen costumes . . .

Andrew Trowbridge
Wimborne St Giles,
Dorset

A car pulled up into my driveway, two *Wheel in Space* Cybermen sitting in the back seat. Unusually, their heads were not facing forwards, but backwards. They came into my house to negotiate an alliance . . . two were in my bedroom, hiding behind my wardrobe sporting socks over their heads. To try and kill them I turned off the electricity at the mains but, as these stories go, I woke up . . .

Lee Rose
Maryport,
Cumbria

My *Doctor Who* dreams started with nightmares, particularly concerning the Melkur [from *The Keeper of Traken*]. The Terileptil Android from *The Visitation* tended to collude with him. I tried everything possible to make friends with the statue in my dreams, from shaking hands with it to doing what it told me to, but still it exuded menace. One dream I had involved it chasing me through a wood around the Wallace Monument outside Stirling during a holiday there . . .

David Tallach
Aberdeen

Melkur: scary!

MISSING STORIES CUT THE CHAT

I am writing regarding the *Missing Stories* audios which BBC Worldwide may be planning to continue, as mentioned in a recent *Gallifrey Guardian*.

While I and many others would welcome the chance to hear more missing stories on audio, I am sure I am not alone in hoping that this time the stories are released intact with their original opening and closing theme music, and without the pointless editing of dialogue. For example, try and find Lesterson's line, "There are four. They can't be reproducing?" in the *Power of the Daleks* release, one of a number of lines missing from that story alone. Or Patrick Troughton's brief tootling on the recorder, which closed the final episode.

Another problem I noticed with the releases was that, in some dramatic action scenes, the narrator was having to talk over characters speaking. I appreciate that we have to have narration, as these stories were originally intended for a visual medium. Perhaps a way round this is to have the narration on the left-hand speaker, so we could listen to the action on the right-hand side if the narrator has to speak over the dialogue.

D Tait, Glasgow

NOT FEYDE AWAY?

Congratulations on completing the latest run of comic strips in such style. A three-year story arc? That is impressive. And there were some lovely touches, like the Threshold's base being destroyed with Ace's baseball bat.

I did rather like the Ninth Doctor, but the character I'm most sorry to say goodbye to is Fey. She's the most original companion in years – so I had a nasty feeling she wasn't going to last. I hope you bring 'Feyde' back on a regular basis. Or maybe the Doctor could tell Izzy how he and Fey first met? There must be a story to it if he gave her a TARDIS remote control.

But most of all I look forward to how you surpass yourselves in the future.

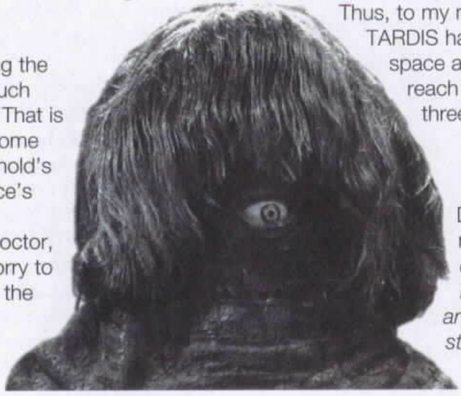
Alison Jacobs
Lincoln

AN ASTRONOMER WRITES

I wish to comment on Dave Owen's review of *The Ark* in **DWM** 270. In it, he states that: "Uniquely, inexplicably, the TARDIS travels in time only, returning the travellers for a final two episodes."

Strictly speaking, that isn't the case. True, the TARDIS rematerialises within the Ark, but the spacecraft is not located at the same point in the universe as when the Ship first landed there; after all, it has almost completed its 700-year journey to Refusis, goodness-knows-how-many parsecs or light years away. Thus, to my mind, the TARDIS had to travel through space as well as time to reach the Ark for episodes three and four.

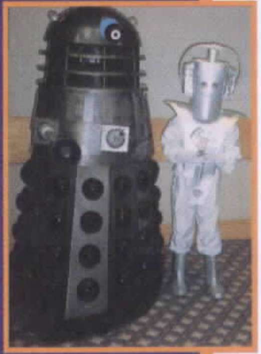
John S Hall
via e-mail



Dave Owen [left] replies: *If John would care to explain to me how there can be any such thing as a stationary point in a universe which is constantly expanding, I would be grateful. I would however remind him that I am a drama critic, not a cosmologist, and that when I describe the TARDIS as not having moved in space, it is relative to the viewer, and not some mythical set of axes that exist only in the mind of Christopher H Bidmead.*

WHO CARES!

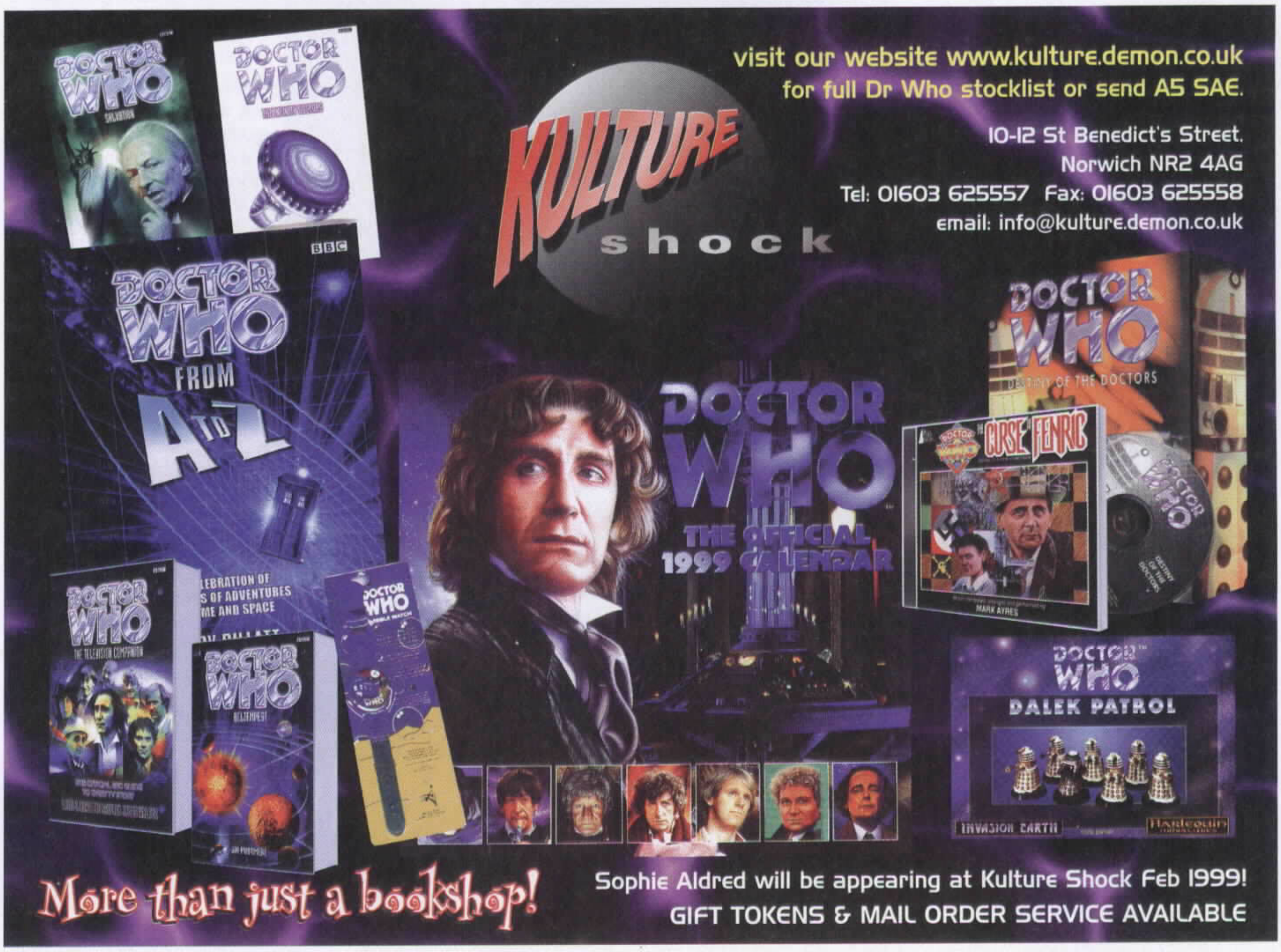
(for the very last time, honest)



"I am a big fan of *Doctor Who*, especially the Cybermen," writes seven year-old Mark Hancock in his neatest script, and enclosing a picture of himself taken at the ICON2 convention in August [right]. "My mum and nan worked very hard on my costume," he says . . .

. . . and this [left] is Bill the cat, as owned by reader Shani Cossins of Wantirna South, Australia, enjoying one of last year's *Out of the Vaults* features. "He looks quite engrossed in the mag, don't you think?" asks Shani.

We can sink no lower.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Out of the Tardis

Lal

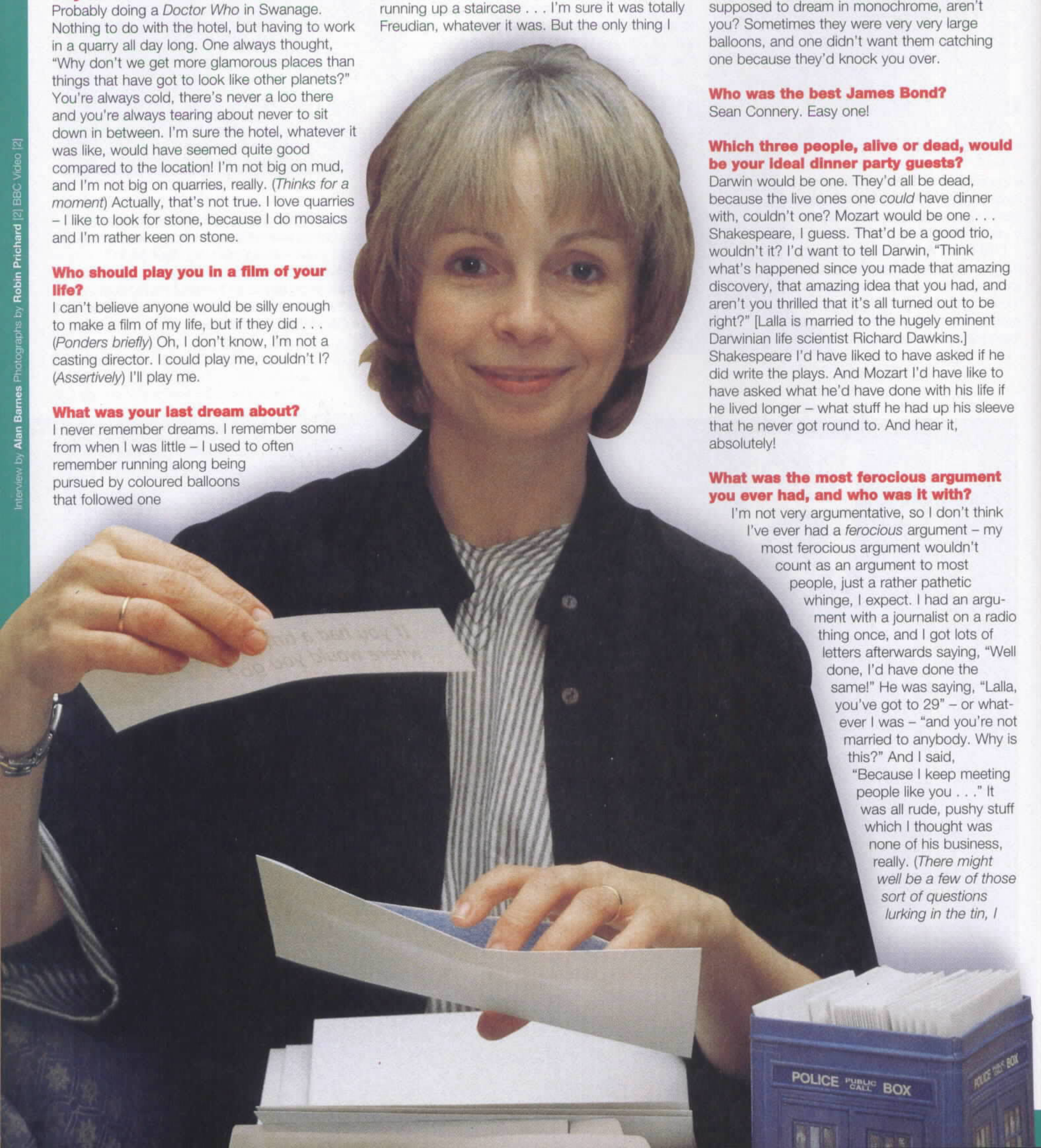
She was the second Romana! She'd like to hobnob with Mozart! She dreams about balloons! **Lalla Ward** – it's time to take your pick from the TARDIS tin!

Interview by **Alan Barnes** Photographs by **Robin Prichard** [2] BBC Video [2]

Where was the worst place you've ever stayed?
Probably doing a *Doctor Who* in Swanage. Nothing to do with the hotel, but having to work in a quarry all day long. One always thought, "Why don't we get more glamorous places than things that have got to look like other planets?" You're always cold, there's never a loo there and you're always tearing about never to sit down in between. I'm sure the hotel, whatever it was like, would have seemed quite good compared to the location! I'm not big on mud, and I'm not big on quarries, really. (*Thinks for a moment*) Actually, that's not true. I love quarries – I like to look for stone, because I do mosaics and I'm rather keen on stone.

Who should play you in a film of your life?
I can't believe anyone would be silly enough to make a film of my life, but if they did . . . (*Ponders briefly*) Oh, I don't know, I'm not a casting director. I could play me, couldn't I? (*Assertively*) I'll play me.

What was your last dream about?
I never remember dreams. I remember some from when I was little – I used to often remember running along being pursued by coloured balloons that followed one wherever one was. And the location varied – sometimes it was running along a beach, or running up a staircase . . . I'm sure it was totally Freudian, whatever it was. But the only thing I remember being really interesting about it was that the balloons were all colours, and you're supposed to dream in monochrome, aren't you? Sometimes they were very very large balloons, and one didn't want them catching one because they'd knock you over.

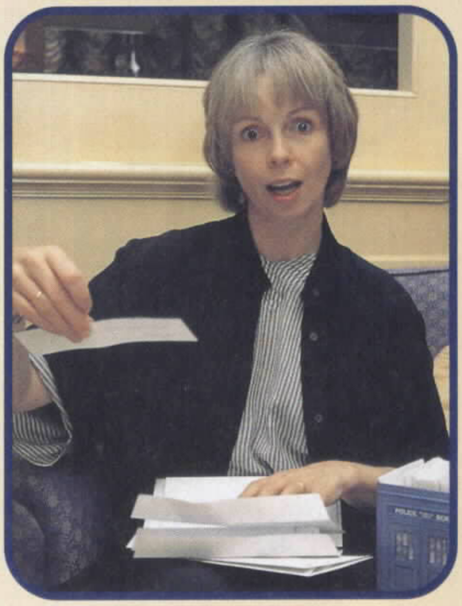


Who was the best James Bond?
Sean Connery. Easy one!

Which three people, alive or dead, would be your ideal dinner party guests?
Darwin would be one. They'd all be dead, because the live ones one *could* have dinner with, couldn't one? Mozart would be one . . . Shakespeare, I guess. That'd be a good trio, wouldn't it? I'd want to tell Darwin, "Think what's happened since you made that amazing discovery, that amazing idea that you had, and aren't you thrilled that it's all turned out to be right?" [Lalla is married to the hugely eminent Darwinian life scientist Richard Dawkins.] Shakespeare I'd have liked to have asked if he did write the plays. And Mozart I'd have like to have asked what he'd have done with his life if he lived longer – what stuff he had up his sleeve that he never got round to. And hear it, absolutely!

What was the most ferocious argument you ever had, and who was it with?
I'm not very argumentative, so I don't think I've ever had a *ferocious* argument – my most ferocious argument wouldn't count as an argument to most people, just a rather pathetic whinge, I expect. I had an argument with a journalist on a radio thing once, and I got lots of letters afterwards saying, "Well done, I'd have done the same!" He was saying, "Lalla, you've got to 29" – or whatever I was – "and you're not married to anybody. Why is this?" And I said, "Because I keep meeting people like you . . ." It was all rude, pushy stuff which I thought was none of his business, really. (*There might well be a few of those sort of questions lurking in the tin, I*

a Ward



suggest.) There might well be, in which case I'll say the same to you!

Would you eat human flesh if your life depended on it?
(*Without hesitation*) Certainly. (*Beat*) As long as the human was dead . . .

What was the last book you read?
A wonderful book by Jared Diamond called *Guns, Germs and Steel*, which is totally brilliant. It's a history of everyone from the last 13,000 years. I have a lot of trouble with history books, because normally when you read a history book my complaint is it never goes back far enough. Human history as we know it is just a tiny scrap of the history we know that there is. 13,000 years isn't that long, but it goes back to the origins of why certain peoples on Earth became dominant over other peoples . . . It's totally riveting, I recommend it.

Do you have a lucky charm or mascot?
No I don't. I don't believe in luck like that.

What is the single most embarrassing item in your wardrobe?
Probably the pair of Armani jeans that I can't bear to throw out, but I'm so much too fat to get into them nowadays! (*Laughs*) And I won't give them to anyone else, so I keep them there just to embarrass myself that I ought to be thinner than I am!

Have you ever written a letter of complaint?
Yes, I have – I wrote a furious letter of complaint to the Oxford bus company the other day, and it turned out not to be their fault, it was Oxford City Council's fault. I took somebody who has cancer to catch a bus, and she couldn't walk from where you're supposed to leave your car, so I drove the car into the bit you're not supposed to drive the car into, and I got thoroughly ticked off by a very, very nasty man who I was very short with indeed – in fact, that might have answered the 'ferocious argument' question, because he said, "Well, she didn't look like she had cancer to me," and I was simply *livid*. I said, "What's she supposed to do – go with a plaque round her neck? It took me about ten seconds to drop her off, and you and your *stupid* regulations about why people have got to give up their cars and take public transport . . ." (*A very cross Lalla reaches for another question*)

Have you ever woken up not knowing where you were?
(*Mock outrage*) No! (*Laughs*)

What is the most money you've ever spent on a single luxury?
I suppose when I bought my first car, if you count that as a luxury. I bought a Volkswagen Golf, and I loved it to bits. I drove it all over the place, and I had another Golf after that because it was so nice.

Who sent you your first Valentine's card?
I don't know, because it wasn't signed! I had no idea – that's the trouble with Valentine's cards, you never know who they're from. I just thought, "Silly idiot – if you'd wanted to impress, you should have put some clue!"

Which part of your body would you most like to change?
I'm not fussed about changing my body. I mean, fitting into the Armani jeans would be nice, but I'm not going to worry about changing anything. It doesn't mean that I'm smug, it means that I have come to terms with the good and the bad things about one . . .

What is your greatest unfulfilled ambition?
Well, it'll never be fulfilled now – it would have been to have had children, but I'm too old to do it. My husband, whom I absolutely adore, I met slightly too late to get on with it, although we did try jolly hard. I would have loved to have had children – I like them very much. (*Matter-of-fact*) So that's it. I have a stepdaughter who's 14, who I adore. She makes up for a *great deal* – but it isn't quite the same as having your own, is it? Trouble is, I don't believe in this thing of having children for the sake of having a child – I wanted to get the casting right with the person I had the child with, and I left that rather late in life.

What is the worst film, play or TV show you've ever been involved with?
Oh God, there've been so many! (*Laughs*) The worst? I think the Pope's play. I did a play called *The Jeweller's Shop* which is written by our present Pope, which I think is a truly terrible play. I did it because I wanted to work with Robin Phillips, who directed it, who's a very clever director. It was about as dire as they come, really. Mercifully, it was only meant to be a 12-week run, and I think we struggled through our 12 weeks with a lot of nuns coming to see it every day. It was *truly* grisly.

What possession would you save if your house was on fire?
I'd save one of my fairground animals. I have a collection of fairground animals. Which would I save? There's a big rabbit, and there's a horse . . . I think I'd probably save the horse. My mother collected them, and I inherited a few – my brother and I both saved a few of this huge collection of hers. So it does have a sentimental attachment, but it's also extremely beautiful.

Is the Millennium Dome a complete waste of money?
Probably. I think almost everything to do with the millennium is a complete waste of money – making such a blooming great fuss of just moving on a bit in history. It's back to that thing about history – we're just the tip of the iceberg, our bit of history. I can't get worked up about it – I get more worked up about people who can't spell 'millennium' . . .

What is the king of cheeses?
I had some cheese in Greece, which was an uncured – that is, un-finished off – feta cheese. It was for a wedding – I was doing a television thing called *Who Pays the Ferryman?*, and we went to a little village in the mountains, me and a couple of the Greek members of the cast, and there was a village wedding going on, and apparently they make these cheeses for a village wedding. Anyway, it was like a big Millennium Dome of fluff – it was absolutely wonderful, the most delicious thing I've ever eaten, and I've never had it again. I think it must just have been made – it was like a mousse, really, it was quite extraordinary. So that at the time must have been the king of cheeses, but I'll probably never have it again so I'll have a substitute king which will be . . . (*after much deliberation*) Shropshire Blue.

Holding back

Remember the villain who swatted Daleks aside? The monsters who conspired to reverse all of history? The screaming bats of Desperus? Introducing this issue's epic-length *Archive*, long-term fan Jan Vincent-Rudzki turns back to a story he ranks among the series' greatest ever – and puts *The Daleks' Master Plan* back on the agenda . . .

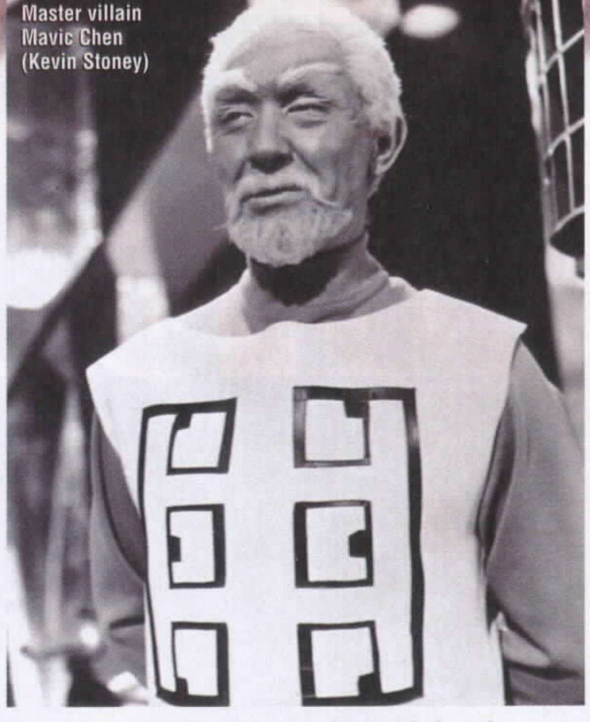
The Screamers of Desperus attack!

BBC [6]

With the trend in *Who* circles for analysing the programme's fans, I am beginning to feel like some crusty old fogey lost in a nostalgic haze for days gone by. My curse, and my joy, is that for me *Doctor Who* has an historic perspective. It is 'time-locked'. When I watch an old story I see it as an echo of my life. So I shall take you on a trip down my own memory lane to the story I always nominate as my favourite adventure of the good Doctor – *The Daleks' Master Plan*.

When *Doctor Who* first materialised it was a refreshing oasis of science fiction in a vast desert of television. There was nothing else that approached it in its breadth and possibilities. Sitting there on the evening of 23 November 1963, aged eight, I watched the beginning of the first episode with casual interest – but when the interior of the TARDIS first appeared I was hooked. At that age I accepted it all; I was looking through a window into another world, far removed from sixties Britain. My absorption into the universe of *Who* meant that whereas now *The Romans* is obviously an enjoyable farce, then it was full of dangers and suspense. Likewise, I found *The Chase* quite frightening. Honestly.

In November 1965 – after another long, long Saturday afternoon waiting for the closing credits of *Grandstand* – I knew from the *Radio Times* that a Dalek story was about to start. By that time I had persuaded my parents to buy a reel-to-reel tape recorder – cassettes had yet to appear – and so I recorded that first episode and many of the following. Sadly, the tape was expensive and I could only afford so many per year, so my recordings of *Master Plan* were incomplete – but it did mean that each week I would listen back, over and over again, to the most recent episode. In this way, many aspects of the programme have remained quite fresh and I have, over the years, been able to recall particular scenes in episodes long since destroyed.


Master villain Mavic Chen (Kevin Stoney)

The Daleks' Master Plan was an epic, sweeping not in its concepts but in its span of space and time – time in the universe of *Doctor Who*, and time for the viewer. Recall how summer holidays from school used to feel as if they went on and on, and then imagine a story that lasted half as much again. I am one of those people whose eyes light up when they see a book the size of *The Lord of the Rings*, so a long story is already a plus. The vast length of *The Daleks' Master Plan* gave more time for its characters to change and develop; Mavic Chen, for example, started out as the benevolent Guardian of the Solar System, moved on to become a traitor first to humanity, then to the Daleks – and ended up insane, his plans fallen to pieces. Chen's arrogance knew few limits. How many villains have we seen in the history of the series who would swat aside a Dalek's eyestick?

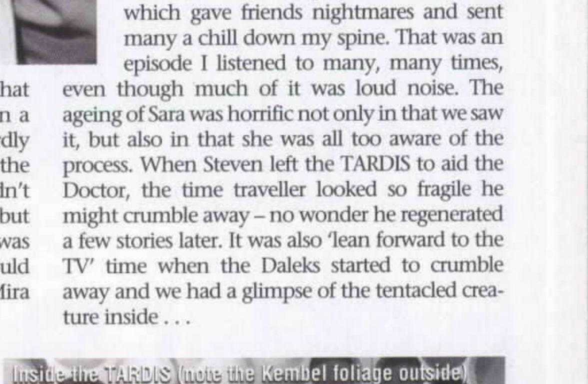
Ah, the Daleks – those scheming, plotting treacherous creatures. They, too, had their own agenda – and, once they had the power source for the Time Destructor, would remove all their allies. And all done without the aid of a Davros! These Daleks were a force to be reckoned with, capable of creating both their own time machine and the Destructor – truly something to be feared. This story introduced their fire-producing guns – and, as the adventure drew to a close, we even discovered that they whispered!

We had more people joining the Doctor on his travels, and leaving, too – the companions' survival rate was not high. First off, Katarina, the handmaiden from Troy, died, and the Doctor took time to lament her passing; there was time back then to stop and reflect on a death, to share in the sadness of the characters. Then Bret Vyon was killed – and, as it turned out, by his sister, Sara. She wasn't let off the hook, either; Steven effectively demolished all that she had believed in, and forced her to realise that she had not executed a traitor but simply murdered her brother. By the end, we had grown to like her, and so when she died so horribly we felt even more sadness when the Doctor and Steven looked back at the terrible cost of stopping the Daleks. By the end, even Chen – almost a prototype Master, charming and deadly at the same time – was a sad creature deserving some pity.

The dear old Meddling Monk popped up to add a layer to the plot, he and the Doctor enjoying some delicious banter. A crafty devil, he wanted revenge on the Doctor, but was soon scheming to escape from the Daleks himself. Unwittingly he provided the means for the Doctor to thwart the Daleks, and allow the Doctor to pilot the Ship successfully for the only time in the series' first nine years.

The script is another star of the epic, but let's not forget the interpretation added by the actors. There was fury in the Doctor's voice as he spat out "The Daleks!" at one point, and perhaps another milestone when he declares that "the Daleks have won." (I could hardly wait for the next episode.) When the Doctor and company are transported so dramatically to Mira, a technician declares that they are "moving towards a strange planet in a strange galaxy, the nature of which we can hardly guess at". Surely this summed up so much of the mystery of early *Who*. (Unfortunately it didn't prove to be quite such an unknown quantity, but the thought was good.) Even back then I was amused by the Daleks thinking that mice could be hostile, and that the creatures on Mira "appeared to be invisible". 'Appeared'!

he years


Inside the TARDIS (note the Kembel foliage outside)

. . . and in Communication Centre Earth. Below right: Celation (Terrance Woodfield)

At this point I'll mention the 'c' word – 'continuity'. Way back, I took great offence to a certain Tom Baker Time Lord story re-writing the programme's history, but as I look back at this story I realise that this may be where it all began. The Doctor refers to the Daleks' invasion of Earth, and the whole thing starts with references to the one-off episode shown five weeks earlier. There was also more subtle continuity at play – the sounds and the 'look'. All Dalek buildings had that 'tinkling' noise and the control room 'throb'. Their time machine made the same noise as in *The Chase* – and I played that effect back quite a few times! Their machinery looked the same, as did their architecture. (I remember my disappointment on watching *Planet of the Daleks* that the city and sounds were 'wrong' . . .)

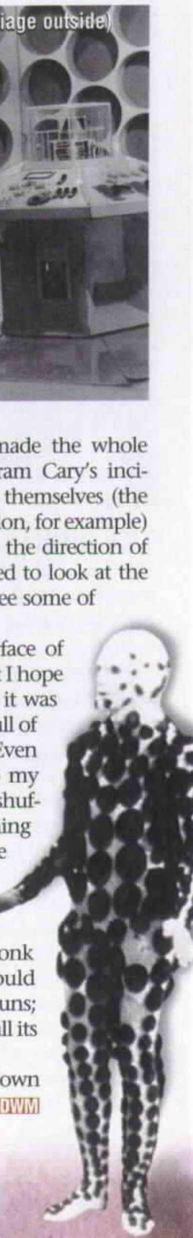
Now, the Christmas episode. I didn't bat an eyelid – it all seemed to be part of what was going on. I can remember sitting on the floor on Christmas Day as my parents and I watched the strange events unfold. I was more delighted than confused that 'silent film' captions were used to describe what was happening in the 'Keystone Kops' sequence. And as for the toast to the audience, well it was quite a thrill for the Doctor to toast us at Christmas – it gave you a warm glow. If that was what happened, then that was okay (similarly, I accepted without question the change from Hartnell to Troughton. That was what the Doctor *did*!).

So to the last episode – something which gave friends nightmares and sent many a chill down my spine. That was an episode I listened to many, many times, even though much of it was loud noise. The ageing of Sara was horrific not only in that we saw it, but also in that she was all too aware of the process. When Steven left the TARDIS to aid the Doctor, the time traveller looked so fragile he might crumble away – no wonder he regenerated a few stories later. It was also 'lean forward to the TV' time when the Daleks started to crumble away and we had a glimpse of the tentacled creature inside . . .

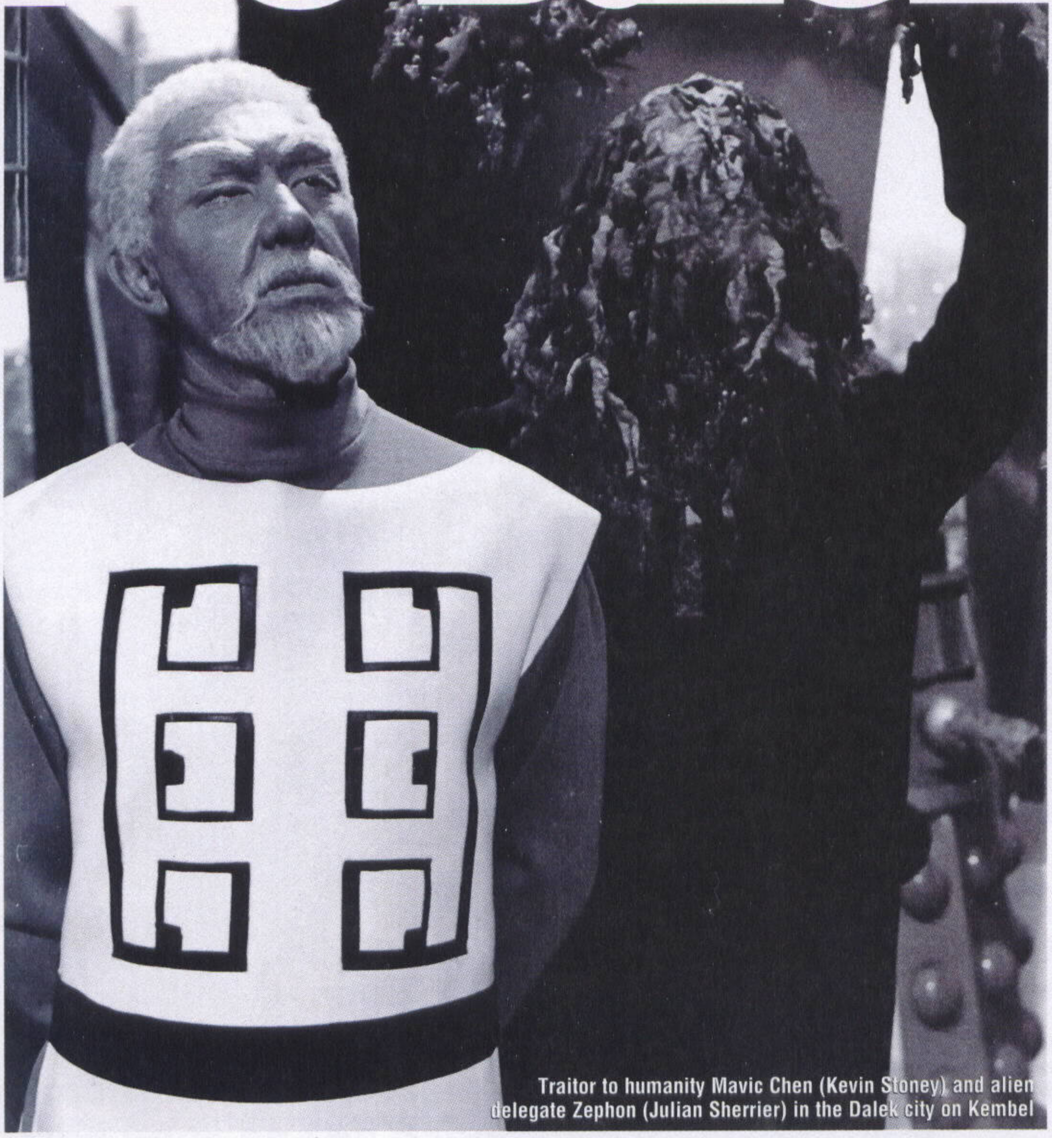
Three other aspects which made the whole story so memorable were Tristram Cary's incidental music, the sound effects themselves (the booming of the Destructor in action, for example) and last, but by no means least, the direction of Douglas Camfield. You only need to look at the surviving pieces of the story to see some of his expertise.

I have just scratched the surface of why I like this story so much, but I hope I have given some idea of what it was like to watch it as a living serial full of mystery, awe and excitement. Even now so many images drift into my mind's eye: the Varga plants shuffling forward; the Visians becoming visible when exterminated; the deserted Dalek city and the imprisoned delegates; the sorrow of Katarina's death; the uncertainty of what the Monk was up to; how Steven would survive the blast of the Daleks' guns; the shocking death of Sara with all its accompanying sound effects . . .

Ah, there go those shivers down my spine again.



The Daleks' M



Traitor to humanity Mavic Chen (Kevin Stoney) and alien delegate Zephon (Julian Sherrier) in the Dalek city on Kembel

THE NIGHTMARE BEGINS

Katarina watches the Doctor attempt to land the TARDIS somewhere drugs might be found to cure Steven's blood poisoning.

The planet Kembel, 4000AD: Space Security agents Bret Vyon and Kert Gantry search the jungles for missing agent Marc Cory; they must warn Earth of the Dalek threat to the Solar System. The injured Gantry forces Bret to go on alone while he decoys a Dalek patrol. At Communications Centre Earth, technical personnel Roald and Lizan watch news coverage showing Mavic Chen, the benign Guardian of the Solar System, leaving on holiday in his *Spar 7-40* spaceship.

Gantry is killed; Bret sees the TARDIS materialise and the Doctor emerge. After spotting a city, the Doctor is jumped on by Bret, who takes the TARDIS key and enters the ship to find Katarina tending a delirious Steven. Bret claims that the Doctor sent him, but Steven sees the Doctor on the scanner and manages to overpower the agent. Imprisoning Bret in a magnetic chair, the Doctor departs again, discovering Cory's tape in foliage. In the TARDIS, Bret convinces Katarina that tablets from his pouch can cure Steven; the scanner shows a Dalek outside. At the city, the Doctor watches as the Daleks' latest ally is revealed to be Chen. The Doctor returns to the TARDIS, only to find it surrounded by Daleks . . .

DAY OF ARMAGEDDON

The Dalek patrol evacuates the area. Bret, Steven and Katarina have all left the TARDIS; Katarina and the recovering Steven are soon found by the Doctor nearby. Bret sees Daleks igniting the foliage and rejoins the party; they must determine the Daleks' plan and warn Earth.

In the city, Chen meets another Dalek ally, Zephon, Master of the Fifth Galaxy; Zephon learns that Chen seeks even more power. The Daleks are suspicious of Chen, but plan to ultimately eliminate all their allies. As the conference begins, the arrogant Zephon waits at the reception area.

The Doctor's party reach the city and see the delegates' spaceships; Bret claims to be able to pilot Chen's *Spar*. Zephon is overpowered, and the Doctor dons the alien's cloak in order to infiltrate the conference. The Dalek Supreme announces that the Time Destructor is complete, and only requires its core to be fitted; this is a full emm of Taranium, the rarest mineral in the Universe, which has been provided by Chen.

Bret, Steven and Katarina take control of the *Spar*, but Zephon raises the alarm. In the confusion, the Doctor steals the Taranium core. However, Bret cannot wait for the Doctor: "We're going without him!"

DEVIL'S PLANET

Checking the airlock, Steven sees the Doctor approaching. The Doctor boards as the *Spar* lifts off, and explains the Daleks' plan. The Daleks ready their neutronic randomizer to attack the ship; Zephon is exterminated.

On the *Spar*, the Doctor's party listen to Cory's final report. Suddenly, the ship changes course – heading for Desperus, the penal planet of the Solar System. A group of convicts living in a cave see the *Spar* arrive in a nearby swamp. Two men go to capture the vessel; they are followed by Kirksen, who is attacked by a vicious bat-like Screamer on the way.

The Daleks send a pursuit fleet to recover the core. Bret and Steven repair the damaged *Spar* while the Doctor and Katarina render the two approaching criminals unconscious by using a power cable. As the Dalek ship approaches, the repaired *Spar* takes off. In flight, Katarina is checking the airlock when she is suddenly grabbed by Kirksen . . .

Sharp-shooting Space Security agent Sara Kingdom (Jean Marsh)

THE TRAITORS

When Kirksen learns that the *Spar* is heading for Earth, he orders a course to Kembel, dragging Katarina into the airlock. Katarina struggles with Kirksen and manages to reach the button which opens the outer doors;

BBC [4]

aster Plan

Spanning the far-flung worlds of Kembel, Desperus and Tigus – not to mention Liverpool, Hollywood and ancient Egypt, too – the vast saga that is *The Daleks' Master Plan* remains a pinnacle of sixties *Doctor Who*. Andrew Pixley charts the ups and downs of this epochal production . . .

Thorny problem: one of Kembel's lethal Varga plants

she and Kirksen are ejected into space. The Doctor considers that Katarina has sacrificed herself to save the solar system.

The Daleks contact Chen on Earth, telling him to recapture the core. In Chen's absence, Delegate Trantis sets about discrediting him before the Dalek Supreme. Bret decides to land at an experimental plant on Earth where his friend Daxtar works. Chen is in league with Karlton, head of Space Security, and they brand Vyon a traitor to be killed on sight; Chen also plans to discredit Trantis. The task of capturing the fugitives is given to ruthless Space Security agent Sara Kingdom.

After crash-landing the *Spar*, the Doctor's party meet Daxtar and relate their story, but Daxtar makes a slip, revealing that he is in Chen's pay. Bret shoots Daxtar; they are about to leave when Sara enters. Although the Doctor and Steven evade her, Bret is gunned down by his fellow agent. Sara tells Agent Borkar that the Doctor and Steven "will be shot on sight – but aim for the head."

COUNTER PLOT

The Doctor and Steven flee, hiding in a strange room empty bar a sophisticated cage containing mice – part of an experiment being conducted by two scientists in another room. Sara locates the Doctor and Steven just as this 'molecular dissemination' experiment begins; all three are transported through space to the jungles of the far-off planet Mira.

The scientists tell Karlton what has happened; to save face, Chen contacts the Daleks, claiming that the fugitives and the core have been deliberately transported to Mira, which is nearer to Kembel. Ultimately, Chen plans to take control from the Daleks.

The Doctor and Steven disarm Sara and the trio hide in a cave, where Sara reluctantly accepts that Chen had fooled her; Bret, it transpires, was her brother. A Dalek pursuit ship arrives; its patrol encounters the giant native invisible Visians. The Doctor's group are soon located by the Daleks, who order their surrender. The Doctor announces: "I'm afraid, my friends, the Daleks have won."

CORONAS OF THE SUN

As the Doctor stalls, the Visians suddenly attack. The Daleks fire wildly at their invisible attackers while the Doctor's party make for the ship. The Doctor distracts a lone Dalek guard, which Steven blinds with mud; boarding the vessel, they take off.

On Kembel, the Dalek Supreme accuses Chen of failing to recapture the core; Chen accuses the Daleks of incompetence on Mira. The Doctor realises that the ship is heading for Kembel under Dalek influence; he creates a fake core, but it does not glow like the original. Steven tests a theory, connecting the fake to the ship's gravity force; the experiment creates a glowing core, but Steven is left trapped in a trance-like state in a force field.

Landing on Kembel, the Doctor tells Chen and the Daleks that Steven will only hand over the core outside the TARDIS. The Doctor and Sara enter the police box; over a loudspeaker the Doctor instructs Steven to make the handover to Chen. The exchange completed, the Daleks fire upon Steven; this smashes the force field and restores Steven, who scrambles into the departing TARDIS. Believing they have the core, the Daleks start their preparations.

The TARDIS lands, but the scanner is broken – and the Doctor announces that the atmosphere outside is "entirely poisonous . . ."

THE FEAST OF STEVEN

The TARDIS has materialised outside a Liverpool police station, to the amazement of its sergeant. When the Doctor emerges, he is taken in for questioning regarding squatting in a police box at Christmas. Steven appropriates a police uniform and enters the station, where the Doctor is being questioned by CID. Sara effects repairs to the scanner before she, too, is apprehended by a constable. Referring to the Doctor and Sara, Steven offers to take charge of the "strange people"; they escape to the TARDIS and depart.

"Now it's all over . . ."

On the barren surface of Kembel, the Doctor and Steven survey the scene of the Daleks' defeat.

STEVEN I wish Sara could have seen the end . . .
DOCTOR (*nodding*) Yes my boy, so do I. You know Steven, the one thing that Sara lived for was to see the total destruction of the Daleks. Well now it's all over – without her help it could never have been achieved.
(*The Doctor scoops up some sand*)
STEVEN What is it?
DOCTOR Millions of years of progress reversed back – all that remains of a Dalek!
(*The Doctor drops the sand*)
STEVEN Let's go, Doctor – I've seen enough of this place . . .
DOCTOR (*looking at remains of Destructor*) No my boy – we finally did destroy the Daleks.
STEVEN Bret, Katarina . . . Sara.
DOCTOR What a waste, what a terrible waste.

From The Daleks' Master Plan: Destruction of Time *by Dennis Spooner*

risoner Bors
Dallas Gavell)

The TARDIS arrives in a sawmill, where a woman is being threatened by a villain; the crew emerge to find that they are on an early Hollywood film set. Director Steinberger decides to make a star of Steven. The TARDIS crew run off into the studios and become separated; Sara finds herself on the set of an Arabian melodrama, Steven is dragged off by the Keystone Kops and the Doctor is mistaken for one Professor Webster. After a crazy chase, the trio depart in the TARDIS. Inside, they celebrate the season with the Doctor's toast: "A Happy Christmas to all of us . . . and incidentally, a Happy Christmas to all of you at home!"

Tragic Trojan Katarina

VOLCANO

Chen's plotting leads the Daleks to use Trantis as the specimen for the testing of the Time Destructor, but when it fails to operate Chen realises that the core is a fake, and Trantis is exterminated. A time machine is summoned from Skaro, and the Daleks start tracking the TARDIS.

Knowing that the TARDIS is being followed, the Doctor attempts a random landing – materialising during a cricket Test Match, to the amazement of two commentators. Their next landing is on the volcanic world of Tigus, where they encounter the troublesome renegade Monk once more; the Monk's own TARDIS has materialised as a boulder. Before revealing himself to the Doctor's party, the Monk tampers with the TARDIS lock – and then boasts to the Doctor of his revenge for the Doctor stranding him in 1066. The Doctor uses the sun's ray refracted through his gemstone ring to open the lock, and the trio depart. Needing to make repairs, the first landing site – New Year's Eve 1965 celebrations at Trafalgar Square – is deemed inappropriate.

Chen and a Dalek squad board the time machine and depart; the Dalek Supreme declares that conquest is assured. Its chant of "Conquest!" is taken up . . .

GOLDEN DEATH

The TARDIS materialises amidst pyramid workings in ancient Egypt. The Doctor repairs the lock while Steven and Sara watch for the Monk. Their presence is noted by Egyptian workers, and soldiers led by Hyksos are alerted. Thought to be tomb raiders, Steven and Sara are taken prisoner. Egyptian workers fall foul of Daleks, newly-arrived in their time machine.

Looking for his companions, the Doctor sees the Monk's TARDIS materialise as a stone block. The Monk runs into the Dalek patrol, and Chen orders him to regain the Taranium core for them. The terrified Monk concurs – and locates the Doctor's vessel, now placed inside the pyramid with the pharaoh's treasures. The Doctor sneaks inside the Monk's TARDIS and changes it into a police box; he then confronts the Monk in the tomb and advances on him . . .

While Hyksos summons reinforcements to fight the 'war machines', Steven and Sara overpower their captors and escape. They locate the TARDIS inside the tomb – but Sara sees a bandaged hand reaching out of a sarcophagus . . .

ESCAPE SWITCH

The linen-wrapped figure is the Monk, tied up by the Doctor. Steven and Sara take the Monk with them to find the Doctor, only to be captured by the Daleks; the Monk attempts to switch sides again. Chen broadcasts an ultimatum to the Doctor; his friends' lives are at stake. The Doctor issues a counter-ultimatum; he will hand over the core to Chen and one Dalek in return for the release of the prisoners.

The Doctor meets Chen at the rendezvous and hands over the true core; at that moment, Hyksos' troops ambush the Daleks. In the confusion, the Doctor's party reach the TARDIS, where the Doctor explains that he has stolen the directional unit from the Monk's TARDIS, with which they can reach Kembel and defeat the Daleks. The Daleks are delayed when they approach the Monk's TARDIS, believing it to be the Doctor's; with no control over his craft, the Monk escapes to an ice planet. The Daleks and Chen depart for Kembel.

The Doctor links the directional unit up to the TARDIS console. There is a blinding flash . . .

THE ABANDONED PLANET

The Dalek time machine returns to Kembel, and the invasion plans begin. The delegates are summoned to a final conference, where Chen and the other aliens are captured by the Daleks.

In the TARDIS, the directional unit has burned out, but the scanner displays Kembel's jungle. Venturing outside, Steven and Sara suddenly realise that the Doctor is missing. Using a power impulse compass, Steven leads Sara to the deserted Dalek city, where they discover the delegates trapped in a cell. Steven and Sara release the delegates, so they can leave in Chen's *Spar* and warn their respective galaxies of the Dalek menace – but the *Spar* explodes just after take-off.

In the jungle, Steven and Sara follow a lone Dalek to a tunnel entrance which leads down into the Daleks' invasion base – but are suddenly confronted by the now-insane Chen, who forces them down the tunnel at gunpoint: "I'm certain the Daleks will be delighted to see you."

DESTRUCTION OF TIME

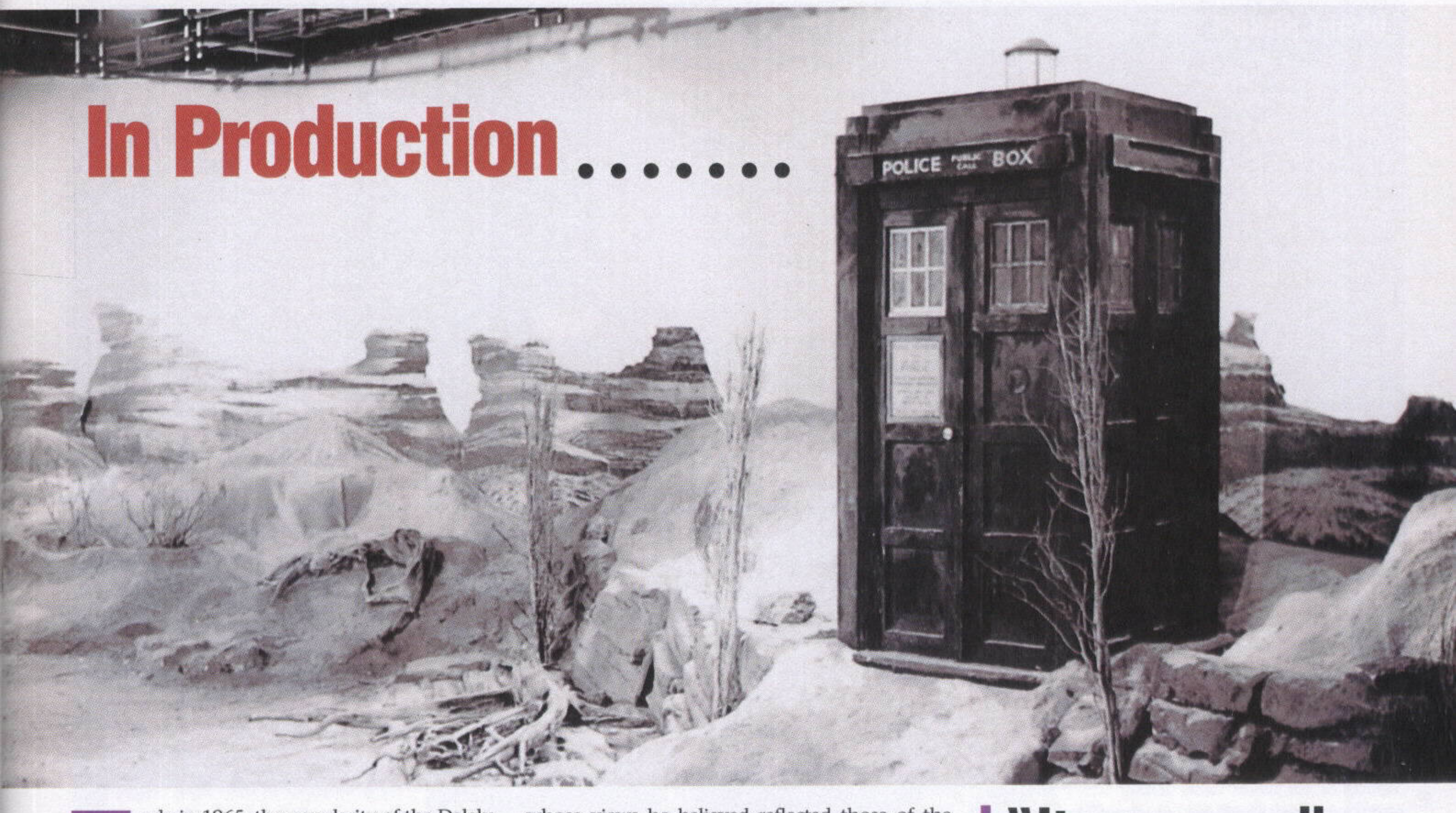
Chen, Steven and Sara are met by a Dalek patrol; the Dalek Supreme allows them to bring the party before it in the control room. Chen believes the Daleks still need him, and attempts to take control.' The Dalek Supreme orders Chen's death, and the Guardian's final attempt to flee is futile. In the confusion, the Doctor enters and activates the Time Destructor; he then engages in a stand-off with the Dalek Supreme so that he, Steven and Sara can escape from the base. The Doctor urges Steven and Sara ahead to the safety of the TARDIS, but Sara goes back to help the Doctor carry the operating Destructor.

The Daleks pursue the Doctor as the Time Destructor takes effect; the Doctor and Sara age as they struggle through the changing landscape. Almost at the TARDIS, they collapse, Sara ageing to dust. Seeing this on the scanner, Steven rushes outside and attempts to deactivate the Destructor, throwing it into reverse. The Doctor staggers into the TARDIS and recovers as time rushes backwards, reducing the Daleks to embryos in a barren desert. When the Taranium has exhausted itself, the Doctor and Steven emerge to count the terrible cost of the Daleks' defeat, before departing in the TARDIS.

The Doctor on the *Spar 7-40*

BBC Video [3] Barry Newbery [2]

In Production ....



Early in 1965, the popularity of the Daleks prompted *Doctor Who* story editor Dennis Spooner to discuss a fourth Dalek serial with the creatures' creator, Terry Nation. Then planned as a six-parter, this story, Serial V, was scheduled for November/December in a bid to repeat the success of *The Dalek Invasion of Earth*, which had aired in the run-up to Christmas 1964. During February, an extra episode was allocated to Nation as a 'trailer' for the new serial; this became *Mission to the Unknown*, which he delivered in early May. Around this time, Nation had become script supervisor on *The Baron*, a high-profile film series which would begin shooting in July; needing an assistant, he offered the post to Spooner, who left *Doctor Who* in April.

At a Programme Review Board meeting on Wednesday 26 May, senior BBC staff discussed the previous week's programmes. *The Chase* – the third Dalek adventure – had just begun transmission, and Television's Managing Director, Huw Wheldon, said that every effort should be made to have more of the Daleks in the series (apparently, Wheldon's mother-in-law, Mrs LG Stroud – whose views he believed reflected those of the average viewer – liked the Daleks). This was noted by Head of Drama Sydney Newman, who requested, via Head of Serials Gerald Savory, that Verity Lambert, *Doctor Who*'s producer, should expand Serial V into a 12-part Dalek epic. On Friday 28, Lambert informed Savory that this would be possible if the story was jointly written by Nation and Spooner; Nation had first refusal on Dalek storylines, but was too busy on *The Baron*. Lambert requested a delay in the start of recording, planned for Friday 15 October, since the double-length serial would require two weeks' film work, rather than one. The budget would be kept as low as possible, although Nation's storyline was expected to prove expensive.

The seventh episode was scheduled for broadcast on Christmas Day; the production team believed that viewers would not want to follow a complex plot during the festivities, so the instalment was structured to be a self-contained comedy, fitting in with a tradition for some drama series, such as *No Hiding Place*, to include a comic Yuletide episode. On joining *Doctor Who*, Spooner's replacement, Donald Tosh, had tried to persuade Keith Dewhurst, a writer on the BBC police drama *Z Cars*, to work on *Doctor Who*; Dewhurst's refusal inspired Tosh to spoof *Z Cars* as part of the instalment.

> **"It was an all-time challenge — if I could cope with this, I could cope with anything!"**
>
> **Douglas Camfield**

SCRIPTING SARA KINGDOM

In *The Traitors*, Terry Nation introduced a new companion, Space Security Agent 505 – aka Sara Kingdom, described in the rehearsal scripts as "about twenty five, very beautiful. She is dressed in black. At her waist is a space age pistol. Her rather masculine attire only serves to accentuate her very feminine figure . . . when she speaks, her voice though very definitely female has an echo of steel behind it." Sara was inspired by the judo-fighting character of Cathy Gale in *The Avengers*; in the Christmas script, Nation indicated that, after a policeman has made to grab Sara, "In the best tradition of the 'Avengers' she grabs his arm, twists him around and throws him to the floor." Sara was originally revealed to be Brett's lover; the relationship was toned down to become brother and sister. John Wiles has recalled that at one point Sara was going to continue travelling with the Doctor and Steven after the serial, but the character was not working out properly. Nation re-used Sara Kingdom (with her brother, David) in *The Destroyers*, his storyline for a pilot for a Dalek television series; Sara was also the main character in Souvenir Press' 1966 *The Dalek Outer Space Book*, written by Nation with Brad Ashton.

There was a meeting in which Nation and Spooner discussed the storyline, but the two writers wrote largely independently afterwards. The project was inherited by Lambert's replacement, John Wiles who, like Tosh, was unhappy with the mammoth story. Tosh saw the serial as an economy measure decreed by Newman, whereas Nation viewed it as an attempt to satisfy popular demand for the Daleks. Tosh thought that the climax would show the Daleks' final defeat.

Nation's untitled storyline was brief. Episode One introduced "Brett Walton, the 007 of space . . . on the planet Varga . . . We see Earth in the year One million, and we meet briefly the benign

DRAFT SCRIPT THE FEAST OF STEPHEN

Story editor Donald Tosh and director Douglas Camfield made substantial changes to Terry Nation's Yuletide episode before recording. Nation's original script for *The Feast of Stephen* [*sic*; the character's name is mis-spelled throughout] ran to only 21 pages; 45 was the average length.

Nation's version opened with the Doctor dwelling on what may lie outside the TARDIS doors ("I've opened that door many times . . . in many places . . . Sometimes what's waiting on the other side is friendly . . . Sometimes . . . rather horrific"). The TARDIS has landed outside a police station, and is seen by a "senior ranked 'Z Cars' character" referred to as Sergeant. Two other *Z Cars* policemen arrive; the first suggests that the Commissioner has sent the Police Box "to Inspector Barlow for a Christmas present" [Charlie Barlow was the senior CID officer in *Z Cars*]. Meanwhile, the Doctor becomes enraptured by an aroma from outside: "the warm and inviting odour of fish and chips! Ah . . . it brings back memories [. . .] In twentieth century England they were nectar . . . A piece of crisp, golden Rock and two pennoth . . . divine . . . Hot . . . greasy chips . . . A pinch of salt . . . a dash of vinegar . . . Last sunday's newspaper . . . (URGENT) I can't resist, I'm going to get some." The Doctor exits as Sara and Steven ponder whether or not fish and chips might be addictive; Steven thinks that prior to the year 2,000 people ate many terrible things, and he would rather have a "vita-pill".

The Doctor emerges from the TARDIS, but is held by the two policemen ("You're a bit old to be a pop singer aren't you? . . . I mean that funny gear you're wearing, and the long hair.") The Inspector asks the Doctor where he has stolen the box from, and the old man explains that he brought it through space and time, several billion miles from Varga ("What number bus d'you catch to go there?"). It's suggested that the Doctor is a down-and-out attempting to swing a warm night in a psychiatric ward. Sara and Steven emerge and rescue the Doctor before the TARDIS vanishes, leaving the Inspector giggling insanely.

On the Sawmill set

The TARDIS has recharged, but the reduced power has moved it only 30 or 40 years in time. In the mayhem of a Hollywood sawmill set, the trio 'save' a girl from a villain; admiringly, the nameless director watches Sara fighting his crew, and says that he wants her to appear in his next movie. Steven and the Doctor disguise themselves as Keystone Kops before being dragged into a sequence which Nation suggested should be realised at the director's discretion: "A 'Keystone Cops' car . . . going through the usual fantastic routine . . . [When] a 'Cop' falls off, we cut to a close up of Dr Who or Stephen getting to his feet". The Doctor and Steven arrive on the Arabian set, where the former explains that these films were silent – and that many movie idols' careers were finished with the coming of sound came; to prove his point, the Rudolph Valentino-type speaks in a high-pitched voice. The trio go on to disrupt the sawmill film once more, although the Doctor tells the director that the film is going to be a great success: "I remember seeing it!"

The three end up in a kitchen where a mournful slapstick comic is trying to find a funny ending to his film. The Doctor promptly invents the custard pie routine (actually devised in 1913) and a huge fight breaks out from which only the Doctor emerges spotless. The Doctor, Steven and Sara enter the TARDIS: "He turns and smiles at his two companions. As one, they slam him with a pie each . . . They all start to laugh . . . We see the TARDIS float away, and echoing back to us comes the sound of their laughter."

BBC [3] Barry Newbery [1]

and charming President of the Solar System, Banhoong. Brett meets up with Dr Who . . . creeping into Dalek City where they see a strange mechanism that the Daleks are very proud of. Dr Who steals vital and irreplaceable part." The episode's conclusion revealed Banhoong to be a traitor. In Episode Two, the Doctor's party steal Banhoong's space yacht and head for Earth; the Daleks despatch a security squad to track them down. The instalment climaxed with the space yacht crashing. In Episode Three, we learn that the yacht has crashed on "Devils Planet. A penal colony . . . adventures here as the villains want to repair the ship to escape themselves." The arrival of the Daleks distracts the convicts; the Doctor's party escapes. In Episode Four, branded fugitives by Banhoong, the group reach New Washington. The only man who can help conceal the Doctor and company is an old friend of Brett's, Tom – who cannot bring himself to turn the party over to the Daleks: "Secretly he sends them to the Planet of Mists. Tom is killed by vengeful Daleks."

> "Her rather masculine attire only serves to accentuate her very feminine figure . . ."
>
> ***The Traitors* script**

Episode Five was set on the Planet of Mists and featured its invisible inhabitants. In this, the Daleks lure the Doctor's party into stealing an empty ship: "Daleks: Ha ha . . . little do they [the Doctor and friends] know that the ship is programmed directly back to Varga." The ship lands on Varga in Episode Six. The Daleks apparently regain the "vital part" when they ambush the Doctor's party; the group escape in the TARDIS.

Episode Seven "involves some leapfrogging through time and is the Christmas Day episode which involves 'Z' Cars. Generally this is a lighter show . . . We might even get a little sentimental here." In Episode Eight, the Daleks set off in pursuit of the Doctor; there are landings on the edge of a volcano ("Daleks fall in"), at a Test Match and a "Hollywood Film bit" before the instalment ends with a recital of *Auld Lang Syne* to celebrate the New Year. Episode Nine's setting was Ancient Egypt, where a pyramid is built as a monument to the Egyptians wiping the Daleks out; one Dalek escapes back to Varga with the "item". *En route* to Varga in Episode Ten, the Doctor's party "perhaps have to land. Find themselves alongside a wooden structure. It is an atom bomb test." On Varga, the Daleks seem to have vanished – and then the Doctor and company realise that they may have to search millions of planets in just days as the Dalek countdown begins. In Episode Eleven, the Galactic Councillors are found locked in a nearby cellar and are released; they organise search forces. The Doctor's party, sure that the galaxy is now well defended, are about to resume their travels when they see a Dalek entering a shaft leading to the bowels of Varga – where the Dalek force resides. Episode Twelve was to be "the final punch up with the Daleks", whose time-changing weapon is used against them.

The director appointed to *Dr Who and the Daleks Master Plan* in early June was Douglas Camfield, who had worked on *Planet of Giants*, *The Crusade* and was then directing *The Time Meddler*; work on the Dalek serial would span seven months and push Camfield to the limit. The production team included designers Raymond Cusick and Barry Newbery, both of whom had been on the series since 1963.

With the storyline agreed, Tosh commissioned Spooner to provide Episodes 7 to 12 on Monday 5 July; Nation's commission for the first six episodes followed on Friday 16. However, Nation and Spooner swapped assignments on the sixth and seventh episodes, meaning that three of the cliffhangers would allow each to set impossible situations which the other would have to write themselves out of (Spooner later complained that Nation had largely ignored his 'poisonous atmosphere' ending to the sixth episode). On Tuesday 3 August, Nation told *The Sun* that he wanted to see a spin-off Dalek series made.

By this time, *The Baron* was shooting; unfortunately, to ensure that scripts were useable, almost every adventure would be written by Nation and/or Spooner. Nation delivered his draft Dalek scripts to Tosh's home late one evening on his way to catch a New York flight; these six very thin episodes ran to around only 15 minutes' worth of material each. Tosh fleshed out the scripts, expanding the role of the since-renamed 'Galactic President', Mavick Chen.

Kevin Stoney and William Hartnell rehearse a confrontation scene

Nation's draft scripts were titled *Twelve Part Dalek Segment* and continued on from *Mission to the Unknown*, following events on Varga in the year one million; the Doctor's companions were given as Stephen [*sic*] and Vicki. The Space Security Service was re-introduced in the first episode, *The Nightmare Begins*: Earth-bound Technocrat personnel Reinman and Gilson were later renamed Lizan and Roald ('Ronald' was considered); the agents on Varga were named Brett Walton and Kurt Gantry. Interviewer Jim Grant was described as "an intense young man", whereas Mavick Chen was "clearly part oriental, benign, charming and enormously likeable. We must feel his strength and character and like his obvious humanity." Again referring back to events in *Mission to the Unknown*, Nation observed that beside the undergrowth close to where Cory's tape is found "is a Varga plant – who else but Lowry!"

Chen's motivation was revealed in a speech in the second script, *Day of Armageddon* (a phrase from which inspired its title); he speaks of snuffing out mankind's history and starting again, refashioning humanity in his own godlike image. The episode also introduced Outer Galaxy delegate Zephon: "humanoid in outline . . . He wears a full length, close fitting black cloak. Over his head with slanting gashes for eye holes, is a hood . . . If we see his face, we see that he has absolutely no features at all. His hands have fantastically long fingers." The object stolen by the Doctor is a phial of "vitaranium". In an extra scene, the Dalek Supreme reveals that the attack on Earth will begin in one month's time.

The title of the third episode, *Devil's Planet*, referred to Desperus, and was a play on the name of the real life penal colony Devil's Island; the convicts were originally named Breton, Wingate and Kirkland. While writing this instalment, Nation became aware that Vicki was to be written out of the series; noting actress Maureen O'Brien's increasing unhappiness with the show's scripts, Wiles and Tosh had decided to replace her character with the Trojan handmaiden Katarina in the final episode of the preceding serial, *The Myth Makers*. Realising that viewers might find the unsophisticated Katarina difficult to identify with, Wiles and Tosh determined to kill off the character suddenly for shock value; another new character would accompany the Doctor and Steven throughout the remainder of the Dalek narrative, only to be killed off at the climax. From *Devil's Planet*, therefore, Nation made sure that the generic girl companion's involvement in the plot was kept minimal; although still referring to her as 'Vicki', he noted that this would be the new character. Knowing that the first new girl was to be killed in the fourth script, *The Traitors*, but unaware of her background, Nation left a gap so Tosh could insert a speech to "cover the character of the girl . . . I'll leave this to you as the speech depends on what you have previously established." In *The Traitors*, Chen's cohort in New Washington was called Carlton.

The fifth episode was originally titled *There's Something Just Behind You*; in December, Nation and Spooner would call one of their co-written *Baron* episodes *There's Someone Close Behind You*. Describing the Doctor, Steven and Sara's passage to Mira, Nation indicated: "there follows a series of effects which are at the director's discretion. Something to the effect that all three of them are hurled against the wall. They materialise and dematerialize . . . Any movement they make must be in slow motion. They are clearly in pain, but they can make no noise." Mira itself, wrote Nation, "might resemble the Florida everglades. Though whatever plant life there is will be very odd"; the lighting "should be strange enough to give no indication of whether it is day or night!" (Later, Spooner's script for the sixth episode would describe Mira as "vines, bushes and effects from the glass photographs"; Steven would attack a Dalek using "white mud, peculiar to Mira".) In Nation's script, the Visians made a "sort of snuffling, wheezing noise of laboured breath . . . The snuffling sound changes to a sort of panicky screeze and fades away".

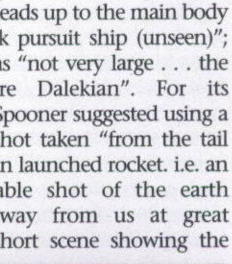
For *The Feast of Steven*, Nation gave brief outlines of three featured Hollywood stereotypes: 20 year-old heroine Blossom Le Favre was "pretty in the style of a twenties Hollywood beauty. Ring curls and bow lips"; the villainous D'Arcy Tranton was "Darkly handsome in the tradition of Hollywood villains. The ruffled fronted white shirt and black cut away coat proclaim him to be heavy. A real moustache curler this"; and the star of the Arabian epic was Rudolph, "very superior and good looking in the tradition of Valentino."

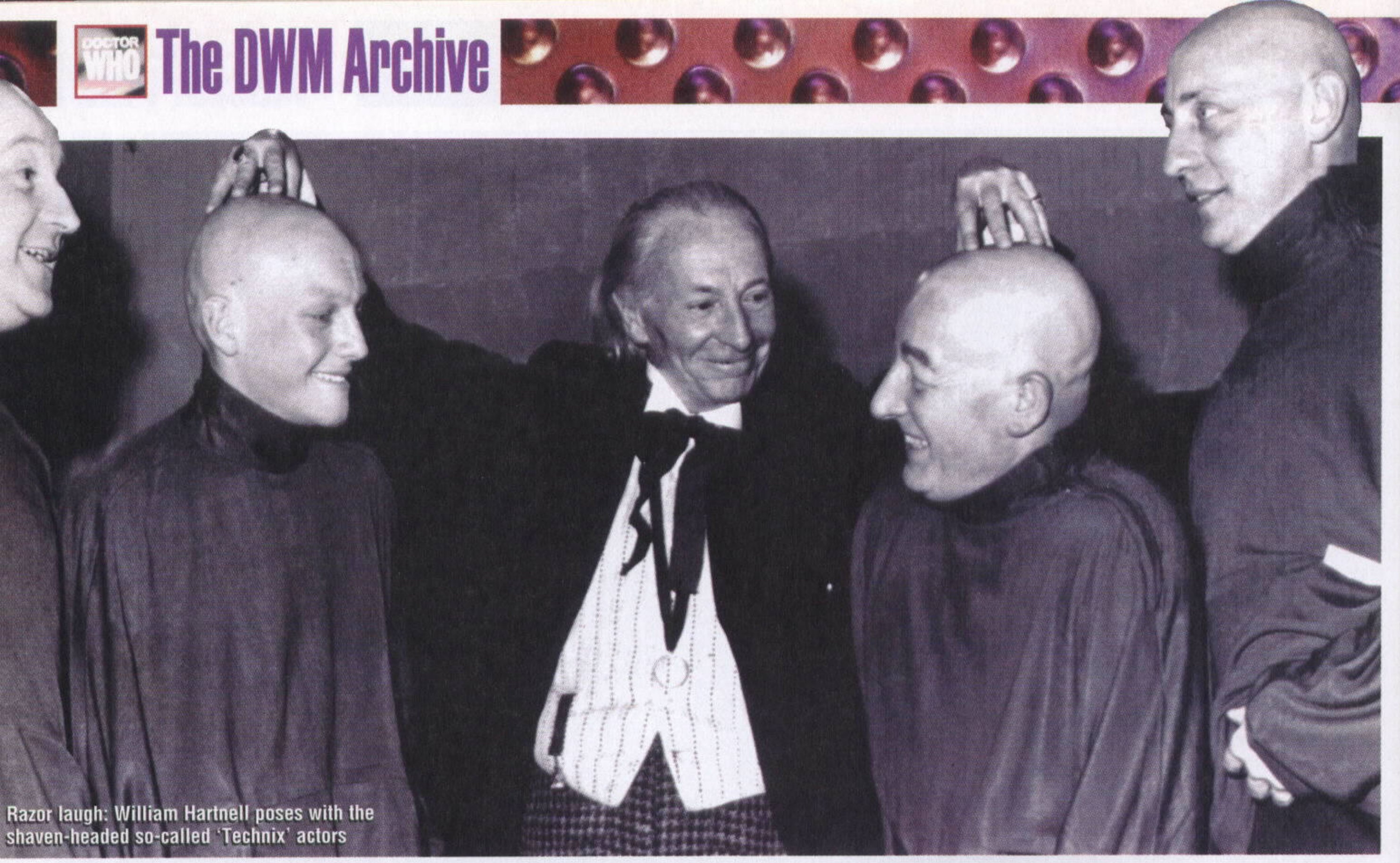
By late July, Varga had become 'Kemble', then 'Kembel' in Spooner's scripts ('Kemble' had previously been used by Spooner in *Space Vacation*, a 1962 episode of *Fireball XL5*). Likewise, the time period changed to 4000 AD.

With more time than Nation to work on the scripts, Spooner relished his writing. In the sixth episode (originally *Counter-Plot*), Spooner planned the Dalek/Visian fight for videotape. The script had the Daleks referring to the Doctor and Steven as "time-travellers" throughout, although they had not been identified as such at this stage of the story; this became "fugitives" on recording. The Dalek ship's exterior was described thus: "a ramp up to an open door in a cylindrical pod which leads up to the main body of the Dalek pursuit ship (unseen)"; inside, it was "not very large . . . the controls are Dalekian". For its launching, Spooner suggested using a stock film shot taken "from the tail end of a man launched rocket. i.e. an unrecognisable shot of the earth shooting away from us at great speed". A short scene showing the

SCRIPTING THE MONK

In his script for *Land of the Pharaohs*, Dennis Spooner originally had the rogue Monk offering a personal perspective on his travels: "Oh well, you know me, Doctor. I'm just on a long voyage. And there's always dictators, rulers, somebody running things wherever you go. It doesn't matter to me who has the power. Pharaohs, Insects, Presidents, Daleks, they're all much of a muchness. I come and go anyway, so why get involved?" Spooner also suggested that the Monk's TARDIS should transform into, variously: "A large stone column of some Greek building – A wild west stage-coach – A strange eerie, un-earth-like tree – An igloo – A space rocket – A sarcophagus – A Martian like small building, or xeros space museum – A small-six seater aeroplane" and finally a Police Box (the Xeros reference hailed from *The Space Museum*).





Razor laugh: William Hartnell poses with the shaven-headed so-called 'Technix' actors

Daleks looking upwards at their departing vessel was cut before recording. Dialogue between Sara and the Doctor in the scene where they study the core would be heavily reduced; the Doctor comments on the Dalek ship being almost a space laboratory.

During the eighth episode, originally *Volcano!*, Spooner re-introduced the mischievous, time-travelling Monk, a character belonging to the Doctor's own race whom he had created for *The Time Meddler*. Actor Peter Butterworth was eager to reprise the role; since *The Time Meddler* he had appeared in *Carry On Cowboy*, the first of his many parts in this comedy film series.

Volcano!'s rehearsal script indicated that, post-extermination, Trantis becomes "a rather nasty blob on the floor". As per the storyline for *The Chase*, the Daleks' time machine was referred to in stage directions as "the Dardis"; the Doctor's time-path indicator from *The Chase* was re-introduced as "the time-space curve machine". In additional dialogue set aboard the TARDIS, Sara effectively orders the Doctor to return to Kembel; the Doctor and Steven guess that the Daleks are sending to Skaro for a time machine. For the cricketing interlude, Spooner suggested using an England Test Match, preferably versus Australia; this was scripted purely as a vocal piece between two commentators over a view of the pitch. A few lines of dialogue referred back to events in *The Time Meddler* – and the Monk's subsequent escape from 1066, which he achieved by taking "the circuit of connecting beams through the visualiser, and then lining up on the dematerialising ray" to disconnect his dimensional controller. Spooner suggested that the closing New Year scenes use stock film showing "the crowds in Trafalgar Square, just before midnight on a New Years Eve . . . If possible we could favour a shot that shows a police box in Trafalgar Square".

Episode nine, originally *Land of the Pharaohs* but renamed *Golden Death* on its rehearsal script, introduced the Egyptians Khepren (named after the 'master builder' Chephren, who is thought to have erected the second Great Pyramid at Gizah circa 2650 BC), Cerinus, later renamed Hyksos (after a tribe expelled from Egypt by King Ahmosis circa 1575 BC) and Tuthmos (after Tuthmosis, the name of several Egyptian rulers). Spooner described the pyramid as "the simple version – rather like those known to have existed near Sakarra (not the famous 'step' pyramid) or Dashar. It is an earlier version from which the famous 'great' pyramid at Ghiza was conceived."

In Spooner's original, Sara is eager to ambush the Daleks; there was more dialogue in the scene where Steven distracts Tuthmos while Sara works on their bonds. Similarly, the dialogue in which Gallactic [*sic*] Representative Chen persuades the Monk to recover the core was shortened. Spooner specified that Sara fights "with a karate type jabbing and punching that paralyses the limbs of the Egyptians it comes into contact with".

In the rehearsal script for the tenth episode, *Escape Switch*, the fight sequence saw the Egyptians blocking in a Dalek by placing stones around its base. Later, Khepren and Tuthmos observe that this 'war machine' has been buried; Khepren decrees that masons will work on the rock, shaping it to be a monument of victory ("It will stand as a guardian of the tomb").

The penultimate episode, *The Abandoned Planet*, was originally called *Return to Varga*; the finale, meanwhile, was first titled *The Mutation of Time*, becoming *A Switch in Time* for its rehearsal draft. Here, it was intended that the Doctor should know that his party are safe from Dalek fire in the control room, having noted that the Daleks did not use their guns against Chen until he ran out of the doorway. The Doctor explains to Steven that he alone can withstand the Time Destructor: "My dear fellow, I am not of your race – what do a few hundred years or so, either way matter?" However, by the time that the ageing Sara appears to be "about a hundred years old, the Doctor too now begins to show a slight change." Originally, the Doctor says that time had rolled back hundreds of years, not millions.

On Tuesday 20 July, Camfield contacted Tristram Cary regarding composing music for *Doctor Who and the Daleks' Master Plan*; the two had worked on *Marco Polo*, and Cary had provided the original *musique concrete* Dalek score.

The scripts began to arrive in early August; on Thursday 12, production assistant Viktors Ritelis passed Camfield his comments on several of the episodes, suggesting the use of boiling porridge as substitute lava in *Volcano!* and nominating Giza for the setting of the Egypt sequences.

By early September, Wiles had been informed that the budget for the first two episodes could be increased. Camfield, meanwhile, was entering discussions with model makers Shawcraft, and had also approached image-maker Sir George

PUBLICITY

The Sun and *Daily Mail* carried pieces about the 'Technix', the green-suited Space Security Technical Wing, on Saturday 23 October; director Douglas Camfield explained that the Technix were a super-race of men who had become bald because hair has no function for them. On Tuesday 2 November, the *Daily Sketch* revealed that Vicki would be departing the series in that Saturday's episode to be replaced by Katarina and Sara.

Items promoting *The Daleks' Master Plan* in *Radio Times* varied from region to region. On Thursday 11 November, a half-page illustrated article, *Dr Who and the Daleks* (or *Dr Who*), both previewed the new serial and introduced Bret Vyon – "the 007 of Space Security". There were smaller publicity items for the second and third episodes, plus a shot of the Doctor in the *Spar* accompanying the final episode's listing. Two film trailers, 18' and 37' long, were prepared for the serial.

BBC [4]

DEPARTURE ADRIENNE HILL

After leaving *Doctor Who*, Adrienne Hill concentrated on raising a family, but continued acting; she played regular character Myrna Podmore in the BBC radio soap opera *Waggoner's Walk*. Her husband's work took her to Holland and America, but the marriage ended after some years. Returning to England to study for a degree, she worked as a drama teacher in the eighties. Adrienne Hill died of cancer on Monday 6 October 1997.

Pollock for some examples of his strange 'vitagraph' pictures to use in the Mira transportation sequence. He was hoping to set the cricket sequence at the Oval.

Writing to Nation on Tuesday 7 September, Wiles explained that he wanted to show more of Earth in 4000 AD; thinking that a future Earth would be more unified, references to 'New Washington' were to be altered to 'Communication Centre Earth'. He also felt that individual names would have changed more over 2,000 years, and heraldic names might perhaps have re-emerged; consequently 'Walton' became 'Vyon' and 'Breton' became 'Bors'. For spaceship names, Tosh suggested 'FLIPT' (from 'Faster than Light Inter-Planetary Transporter') and SPAR (from 'space car'). There was also concern over the word 'vitaranium', which the team thought star William Hartnell would have problems pronouncing; 'VX2' was suggested as an alternative. Nation responded a few days later; although happy with name changes (so long as 'Mavick Chen' and 'Sara Kingdom' remained), he disliked VX2, putting forward 'Vita' instead. On Monday 13, thinking 'Vita' too similar to 'vitamins', Wiles proposed 'Taranium'; Nation concurred.

> "There was no intention to play a kind of Sean Connery — only in so far as Bret was a stereotype hero anyway" **Nicholas Courtney**

By Wednesday 8, actor Nicholas Courtney had been cast as Bret Vyon; earlier that year, Camfield had considered Courtney for the part of King Richard in *The Crusade*. The next day, 23 year-old Adrienne Hill was contracted to appear as Katarina in five episodes. Hill had also been considered for a role in *The Crusade* – that of Princess Joanna – and, by Tuesday 14, the actress who *had* played Joanna, 27 year-old Jean Marsh, had been cast as Sara. Meanwhile, the relationship between Hartnell and Wiles was deteriorating. The show's star missed Lambert, and his health was poor; it was therefore decided to eliminate the Doctor from filming wherever possible.

In the revised script for *The Nightmare Begins*, the scene set in 'Central Communications Earth' introduced Roald ("a man who hides his cynicism behind a carefully calculated poker-face") and Lizan ("attractive and in her twenties"). Steven now mentioned Vicki in his delirium, and the script was restructured to account for the wounds he receives in Troy in the closing stages of *The Myth Makers*. The Daleks' United Galactic Headquarters was used by Tosh to parody the United Nations, hinting at mutual distrust among the representatives. The rehearsal script for *The Traitors* saw Chen and Karlton watching "a 3-Dimensional revolving 'Identity Projection' of Bret", and discussing Cory's mission from *Mission to the Unknown*; a late change was to add Lizan to the scene in which Chen and Karlton discuss Vyon. In the fifth episode (now *Counter Plot*), the cellular dissemination experiment is controlled by two men, of whom Froyn was "the younger though the more senior". On Monday 20, the BBC Early Warning synopsis for the first six episodes described Kirksen as a "baby-faced, multi-killer". At the same time, the first three rehearsal scripts were sent out to the cast; Steven actor Peter Purves recalls later scripts being despatched only a fortnight prior to recording.

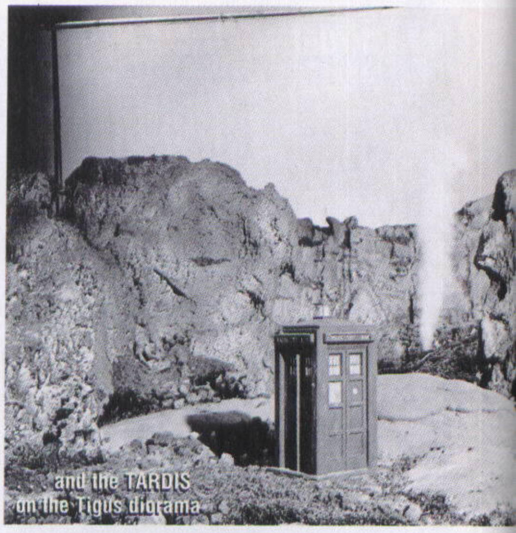
Shooting on 35mm film began on Stage 3A/B of the BBC Television Film Studios at Ealing on Monday 27 September. Four effects sequences were planned for the morning: a smoke overlay for *Day of Armageddon*; the volcano for *Volcano!*; three torches in the Desperus swamps for *Devil's Planet*; and the sun moving rapidly across the sky for *A Switch in Time*. Work was slow due to a late set-up, and the final shot was abandoned. In the afternoon, Hill performed Katarina's death scene for *The Traitors*. Both she and former pop singer Douglas Sheldon, who played Kirksen, were filmed in slow motion jumping on trampolines against back-projected starscapes. The actors were coached by trampoline expert Rob Walker, who also doubled for Sheldon.

Tuesday 28 was largely devoted to Sara and Steven's fight with the Egyptians in *Golden Death*; Purves had been released from rehearsals on *The Myth Makers*. David Anderson, who had worked on *The Crusade* and *The Time Meddler*, both arranged the fight and played an Egyptian. The trampolines were required again at the end of the day; shots of Purves and Marsh bouncing up and down were filmed for use in *Counter Plot*'s 'molecular dissemination trip' sequence.

Work on Wednesday 29 was devoted to Mira effects sequences in *Counter Plot* and *Coronas of the Sun* (the new title of episode six). The morning was spent on shots of Visian footprints in the sand, plus the Visian illuminated by Dalek gunfire. Work was delayed when the Dalek prop was delivered late; furthermore, Cusick's jungle set was not ready and Shawcraft's footprint mechanism proved to be unsuitable. The afternoon was devoted to model shots showing the Mira jungle.

Filming on Thursday 30 was again held up; this time, the TARDIS prop had not been delivered. The morning began with Kembel scenes for *The Nightmare Begins* showing the TARDIS' arrival and Kert Gantry's death; Gantry was played by Brian Cant, an old associate of Camfield's later best known for *Play School*. Next, sequences of Marsh in 'aged' make-up were filmed for *A Switch in Time*; after lunch, work on the 'Mutation Sequence' continued once Hartnell had arrived from rehearsals on *The Myth Makers*. The

Shawcraft model-makers prepare their smouldering volcano prop . . .



Time Destructor was used in these scenes; this was a lightweight prop constructed from plastic Woolworths beakers. The final sequence planned showed the Doctor being transported to Mira in *Counter Plot*; this was replaced by a shot of white mice in a cage for the same episode.

Shots of Daleks burning the Kembel jungle in *Day of Armageddon* were filmed on Friday 1 October; three silver Daleks were fitted with butane torches to achieve the effect, but a shot of the TARDIS in the flames was abandoned. The rest of the day was devoted to model shots; the main models used on the 24' long Kembel launch pad 'set' were two motorised versions of the *Spar 7-40*. Unfortunately, it was discovered that some of Shawcraft's models did not work properly, and several scenes were postponed until the Monday.

A promotional document issued on Friday 1 gave the serial's title as *The Daleks' Master Plan*; the final episode was now *Destruction of Time*. The synopsis indicated that some of the action was set in Newtown in 1965, the fictional Merseyside setting for *Z Cars*; Cusick had enquired whether or not that series' police station set could be used in *The Feast of Steven*. Camfield, meanwhile, hoped to employ four *Z Cars* cast members: Colin Welland as the Sergeant, Joseph Brady as the Inspector, and James Ellis and Brian Blessed as the policemen. However, *Z Cars* producer David Rose refused to allow a festive crossover, feeling it unsuited to his hard-hitting drama series; furthermore, his show would still be in production during December, meaning that the cast could not be released. Tosh's version of the script was retained, with different actors spoofing *Z Cars*.

The second week of filming got underway on Monday 4 with the delayed *Spar* model shots. The rest of the day was taken up with the Dalek/Egyptian fight for *Golden Death*; Camfield and Ritelis were unhappy with the Egyptian extras' performances, and curtailed some of the planned shots. Tuesday 5 was also spent on a Dalek/Egyptian fight, this time for *Escape Switch*.

Shooting on Wednesday 6 was delayed after problems in erecting Shawcraft's 12-foot pyramid model were encountered; Shawcraft indicated that they were overworked, and would be happy for other companies to help furnish *Doctor Who*'s needs. The day was spent largely on model shots for *Golden Death* showing the 'Dardis' plus the two TARDISes materialising. The sequence in which the Monk's TARDIS changed form used scale models of a motorcycle, a stagecoach, a western wagon, a tank and a phone box. The afternoon work ended with older actress May Warden doubling for Marsh in Sara's death scene.

Thursday 7 was spent on the final episode's 'Mutation Sequence', which required extensive make-up for both Hartnell and Warden. Shots of two Dalek props collapsing and exploding were filmed on this day, as was a puppet Dalek embryo seen at the climax of the serial. For Sara's demise, an image of Warden was mixed to one of a dressed prop skeleton, which was in turn mixed to a shot of dust blowing away.

> **"I'm one of the very few producers to resign from the BBC, simply because I was heading very rapidly for a nervous breakdown"** John Wiles

The morning of Friday 8 was devoted to sequences for *Volcano*: backlot shots of the cricketers, revellers on a stock street corner and shots of Shawcraft's 8' Tigus volcano model. Unfortunately, the TARDIS miniature was out of proportion with the volcano prop, and Camfield rejected the shots. In the afternoon, the '3D identikit' of Vyon seen in *The Traitors* was filmed; Courtney was seen against black drapes.

Cary recorded music for the first six episodes on Wednesday 13; the five-piece Eddie Walker Ensemble performed just over 23 minutes' music, and the compositions mixed conventional instruments with electronic stock material from the first Dalek serial.

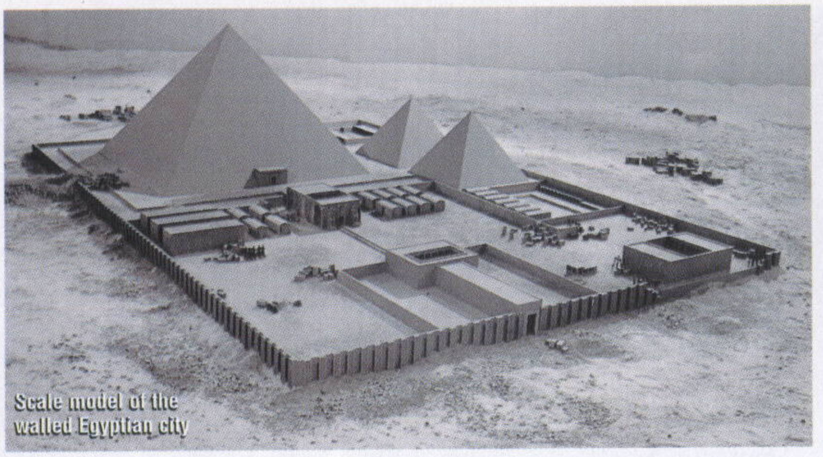
Rehearsals began on Monday 18 October at the Drill Hall on Bulwer Street; the cast were joined by Kevin Stoney, playing Mavic Chen. Michael Guest, as the interviewer, had appeared in both *Marco Polo* and *The Crusade*. The cast felt that the scripts were poor, with a thin story; Camfield frequently rewrote sequences in rehearsals and, eventually, non-availability of scripts would result in the suspension of cast read-throughs in the week prior to recording.

The same day, the volcano sequence was restaged at Ealing Stage 2; unfortunately, this time the slow-motion film strobed and erred sideways. Camfield remounted this a second time on Thursday 21 – when the same problem occurred.

Recording began on Friday 22 October, when *The Nightmare Begins* was taped in Studio 3 at Television Centre. All episodes of the serial were recorded between 8.30 and 9.45pm. For the first episode, opening captions were superimposed over shots of Steven lying on the TARDIS divan and the Doctor's hands at the controls. Stock jungle sound effects were again used for Kembel's jungle, and three Varga costumes from *Mission to the Unknown* were reused as static props. A large eidophone screen was used on the CCE set to relay Chen's interview from another set. While the film sequence of Gantry's death was shown, Cant's face was made up with scorchmarks. The TARDIS scanner was a monitor which relayed pictures both from the jungle set and of a model Dalek. The four Daleks were those from *Mission to the Unknown*. The 'Next Episode' caption ran over a shot of Daleks circling the TARDIS. The finished instalment under-ran, which Wiles explained to his superiors was because the special effects had been impossible to time accurately; in his view, padding would have destroyed the narrative's pace.

On Monday 25, a scaled-down TARDIS model was taken to Hammersmith Park to be photographed for the cricket pitch sequence. *Day of Armageddon* was recorded in TC3 on Friday 29; taping began with a new version of the cliffhanger, with opening captions running over a shot of the Doctor in the jungle and the surrounded TARDIS. The filmed smoke was superimposed over the picture when the jungle was required to 'burn'. Recording breaks were scheduled both to bind Julian Sherrier, playing Zephon, and to allow Hartnell to change into Zephon's

BBC [3] Barry Newbery [4]



Scale model of the walled Egyptian city

Chen's *Spar 7-40* a
the Kembel spacepo

cloak. The 'Next Episode' caption was shown over a close-up of the *Spar*'s controls.

Devil's Planet was recorded in TC3 on Friday 5 November. The cast included Dallas Cavell as Bors and Geoff Cheshire as Garge; Cavell had featured in *The Reign of Terror* and Cheshire in *The Time Meddler*. Taping began with a re-enactment of the final scene of *Day of Armageddon*, with caption slides placed over a shot of the *Spar*'s countdown disc. Dalek voice artiste Peter Hawkins provided Marc Cory's 'tape-recorded' voice; Cory's message was slightly different from that heard in *Mission to the Unknown*. The *Spar* set included a monitor on which photo captions of Desperus, plus starscapes, were shown. To represent the Screamer bats of Desperus, a prop monster swooped down on Sheldon. The caption 'Next Episode: The Traitors' ran over a shot of Kirksen holding Katarina.

Desperus measures: the convicts confer

Marsh rejoined the cast for rehearsals on Monday 8 November, alongside Roger Avon as Daxtar and James Hall as Borkar; the former had played Saphadin in *The Crusade*, and the latter had appeared in *The Reign of Terror*. *The Traitors* was taped on the evening of Friday 12, the day before *The Nightmare Begins* aired on BBC1. In a new version of the cliffhanger, opening captions were superimposed over a shot of Kirksen in the airlock. Chen's office incorporated a back-projection screen on which the film of Bret's '3D identikit' was shown. Back-projection material was used on the walls of Daxtar's experimental plant office set; onto this abstract lighting patterns, reflected off flexed Mirrorlon, were shone. The 'Next Episode' caption was shown over a shot of Sara in Daxtar's office; after the closing credits, this final scene was re-enacted on 35mm film to act as the following week's reprise. The episode marked Adrienne Hill's final work on *Doctor Who*.

Throughout production, Hartnell was unhappy, unwell and needing lots of rest; on one occasion, he upset his dresser, causing a temporary crew walk-out. The week prior to rehearsals, Wiles had attempted to placate Hartnell over the loss of his usual rehearsal chair, explaining that the prop was needed on another show. The phrase "better phone the designer" was devised as a covert way to summon Wiles to deal with his temperamental star. In addition, Hartnell was often deviating from his scripted dialogue, an example being the Doctor's intended speech in the wake of Katarina's death: "She didn't understand, she couldn't understand. She's saved our lives – and the lives of all beings in the solar system. She has become what she wanted, and how I shall always think of her; a daughter of the Gods. A daughter of the Gods."

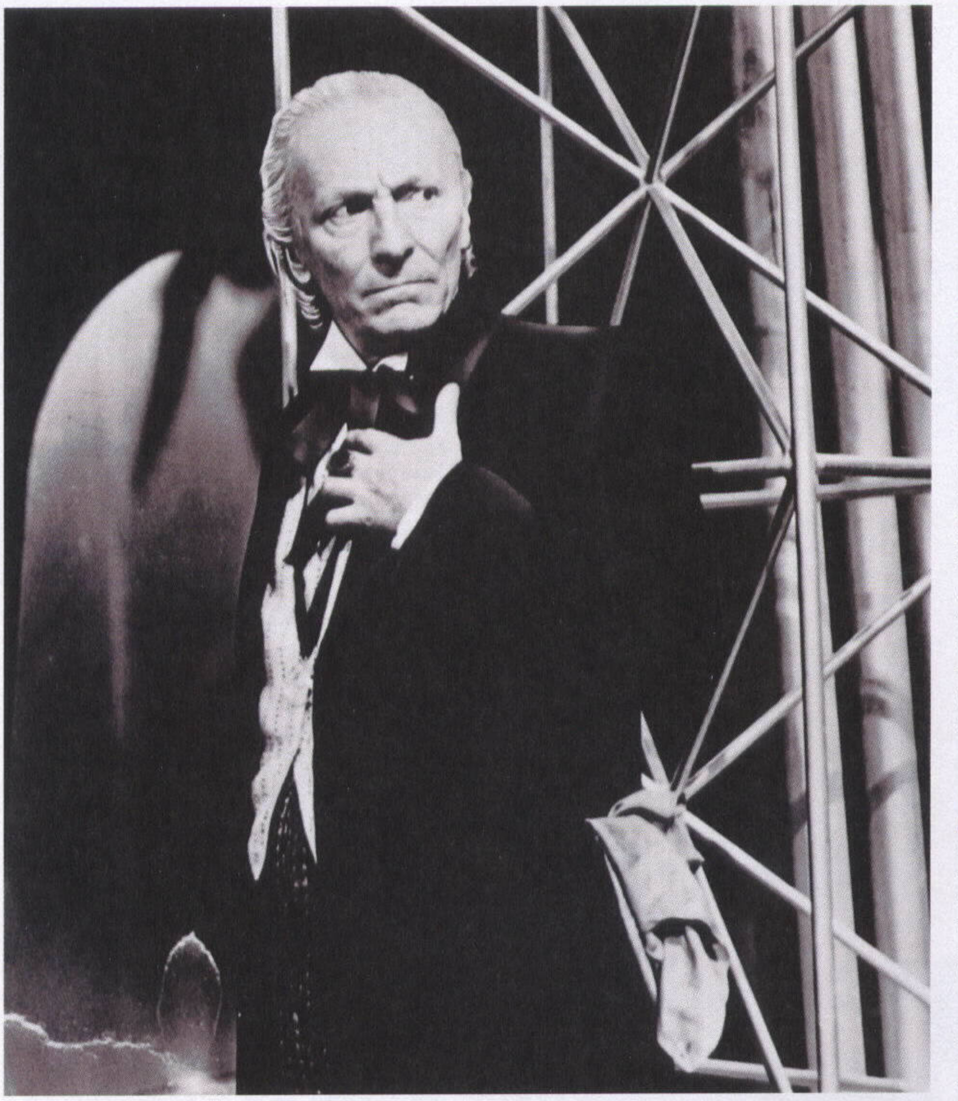
Newman was so pleased with the debut episode that he telephoned Wiles to congratulate him; however, the pressure was mounting. On the afternoon of Monday 15, as rehearsals got underway on *Counter Plot*, the volcano model was finally filmed to Camfield's satisfaction at Ealing's Stage 3B. Hartnell was taken ill early in the week; meanwhile, Tosh was shortening the script for *Coronas of the Sun* and heavily reworking *The Feast of Steven*. The design department was also concerned with the serial's progress; on Friday 19, design head Barry Learoyd contacted Wiles to inform him that insufficient time was being spent on scenic needs. From his department's perspective, the serial was a disaster – and it was suggested that no one director should oversee more than six episodes at a time. Wiles responded on Tuesday 23, agreeing with Learoyd and thanking him for his department's efforts with the nightmarish schedule.

Friday 19 saw the recording of *Counter Plot* in TC4. Following the filmed reprise, title captions were shown over the corridor set; a process known as 'fragmentation' was used for shots of the Doctor, Steven and Sara 'dissolving' in the plain white room. Smoke was used for the low mist on the Mira set; sound effects from the first Dalek serial added to the atmosphere. The effect of the Visian examining Sara was achieved by laying Marsh's long hair over a wire, so it could rise and fall on cue. One Dalek was fitted with the perceptor arm prop from *The Chase* and *Mission to the Unknown*. Bushes were tied with fine cotton thread which was pulled in order to simulate Visian movement. The 'Next Episode' caption was shown over a shot of a Dalek facing the Doctor's party; again, the scene was re-enacted on film for the next episode's reprise.

On Tuesday 23, Cary and the Eddie Walker ensemble recorded music for the final six episodes (circa 34 minutes' worth in all, including electronic stock material). *Coronas of the Sun* was recorded on Friday 26 in TC4. Opening captions were superimposed over shots of two Daleks, plus a bush moving. Some dialogue in the Kembel control room was omitted on recording, including the Dalek Supreme saying that the conditions on Mira are ideal for Dalek patrols. The closing caption was shown over a shot of the Doctor, Sara and Steven in the TARDIS. It is possible that two versions of this final scene were recorded – one with the caption 'Next Episode: The Feast of Steven', for UK transmission, and another reading 'Next Episode: Volcano', for overseas prints.

RECORDING CHRISTMAS FUN

The action for the second half of *The Feast of Steven* was punctuated by ten silent-movie style telejector slides added by director Douglas Camfield: "And so the hunt was on . . ."; "Meanwhile in the Sheik's tent . . ."; "Meanwhile in the Wardrobe Department"; "Meanwhile back in the Sheik's tent . . ."; "But what has happened to Steven?"; "Meanwhile all was not well at the old barn"; "The chase was on"; "Meanwhile back at the Tardis"; and "And so they all lived happily ever after". The episode concluded with the Doctor turning to the camera and saying, "Incidentally, a Happy Christmas to all of you at home!" Despite both script editor Donald Tosh and producer John Wiles later claiming that this was an unscheduled ad-lib by William Hartnell, the camera script clearly shows that the greeting was not only a late rewrite, but that Douglas Camfield had planned camera moves to cover it. Tosh disliked it intensely, feeling it broke the audience's suspension of disbelief.



BBC [2] Barry Newbery [4]

Late rewrites to *The Feast of Steven* altered dialogue between the Doctor and the Inspector, added Merseyside references and had the Doctor saying that he has seen a man at the police station elsewhere – in the marketplace at Jaffa, since Camfield had previously cast Man in Mackintosh actor Reg Pritchard as trader Ben Daheer in *The Crusade*. Also in the cast were Dalek operator Robert Jewell as failed clown Bing Crosby, Malcolm Rogers – who had been the Dracula robot in *The Chase* – as a policeman, and actress Sheila Dunn as Blossom Lefavre; Dunn had married Camfield on Saturday 7 August.

The festive episode went into Studio 3 on Friday 3 December; there was a photocall to introduce Marsh to the national press on the Hollywood sets at 3.45pm. Following a re-enactment of the previous cliffhanger, opening captions were shown over a shot of the TARDIS outside the police station; although a police car was in studio, sound effects were used to give the impression of it pulling up. A BBC library disc provided a snatch of children singing *The First Nöel* for where the first policeman finds Sara climbing atop the TARDIS. A photocaption of the empty police station yard was faded up to show the TARDIS' departure; in the subsequent scene an image of the Studio set was fed to the scanner. After the Hollywood chase, the closing caption ran over the Doctor toasting the viewers at home.

Marsh's press call featured in the *Daily Express* and *Daily Mail* on Saturday 4, promoting her debut in *The Traitors* that evening; Sara was compared to the *Avengers* girls. However, there would be some adverse reaction to the deaths of both Katarina and Bret Vyon in the episode; on Thursday 9, the *Daily Mirror* ran an item on how one mother had banned the show from being watched in her home.

Having last appeared as the Monk in July, Peter Butterworth joined the cast for rehearsals from Monday 6; Camfield also re-used Bruce Wightman as Scott, having cast him as de Tornebu in *The Crusade*. Shortly before recording *Volcano*, the Doctor's explanation of how he has opened the jammed TARDIS lock was rewritten; this upset Hartnell, who believed that the idea of the Doctor using his ring to open the lock violated established facts.

Volcano was taped in TC3 on Friday 10 December. With no reprise from the festive episode, opening captions were shown over shots of two Daleks and the Time Destructor; a 'decomposing corpse' prop was used to show the fate of Trantis. A recording break was scheduled to place the Dalek time machine prop, reused from *The Chase*, on the Kembel set; this was made to 'materialise' and 'dematerialise' by cross-fading to and from photocaptions. For the cricket match, BBC 35mm stock film of an England versus Australia Test was used. A photocaption of a volcano was shown on the TARDIS scanner to represent Tigus; stock BBC film augmented the model volcano footage. The Tigus set proper used back-projection of the model volcano behind the TARDIS prop, plus polyurethane foam for 'lava flows' and pumped dry ice for 'geysers' (a pipe broke at one point, sending a shot of steam up beneath Butterworth's monk's habit). A flash was superimposed over a shot of the Monk tampering with the TARDIS lock; the same effect was used for when the Doctor repairs the sabotage. Stock film was used to show New Year crowds in Trafalgar Square, and the 'Next Episode' caption was shown over a shot of chanting Daleks.

After transmission of *Counter Plot*, the production office was contacted by the team working on Stanley Kubrick's *2001: A Space Odyssey* at MGM Borehamwood; the film-makers wanted to know how Camfield had achieved the shots of corpses floating in space and the 'molecular dissemination' sequences. By Monday 13, the final episode's title had reverted to *A Switch in Time*.

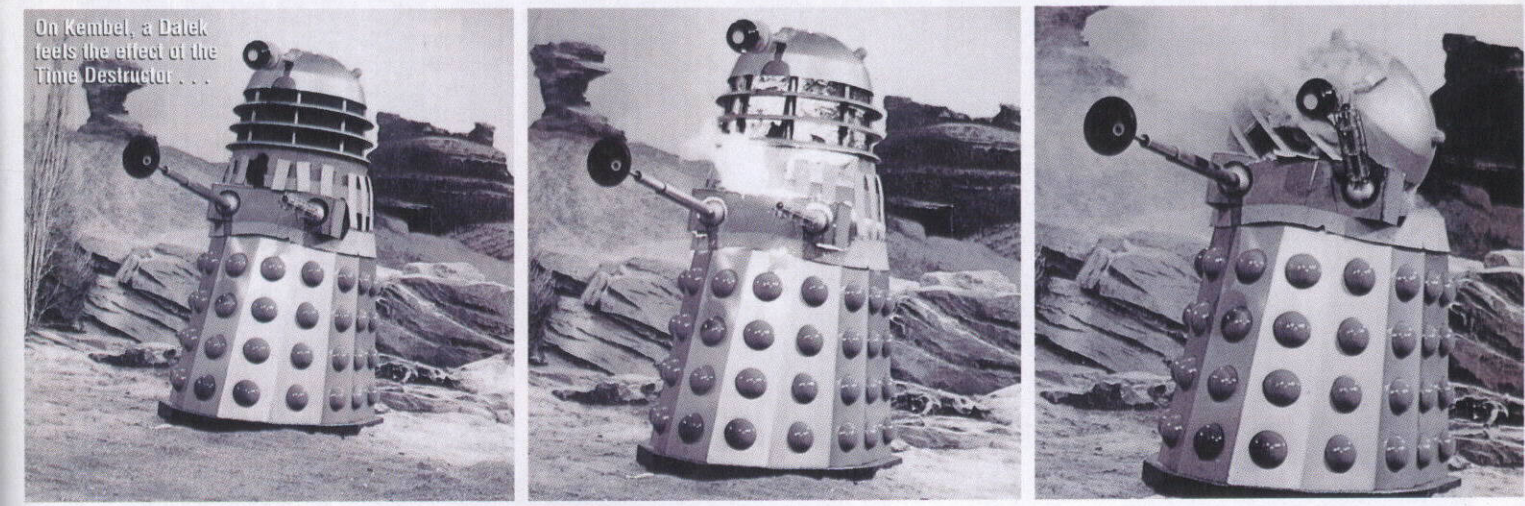
Joining rehearsals on *Golden Death* were Walter Randall as Hyksos and long-term fight arranger Derek Ware; Randall had played Tonila in *The Aztecs* and El Akir in *The Crusade*. It seems that relations between Hartnell and Wiles' team were now at an all-time low; on Thursday 16, the *Manchester Evening News* ran a story on how the actor would be quitting *Doctor Who*.

Taping of *Golden Death* took place in TC3 on Friday 17. Camera rehearsals were attended by Sam Rolfe, the American creator/producer of MGM's *The Man from UNCLE*, a highly popular James Bond-inspired TV show then airing on BBC1; he was photographed meeting a Dalek on the 'Dardis' set.

After a filmed reprise, opening captions were

EDITING

Various sequences were cut or trimmed prior to transmission: from *Day of Armageddon*, dialogue between Katarina and Steven in the jungle (Katarina explains that she and Bret have brought Steven to a clearing free of Varga plants, and Steven is aware that the Daleks are present while the handmaiden tells him to get more sleep); from *Devil's Planet*, the end of a scene where the Dalek Supreme says that it will personally supervise Chen's destruction, and the start of the next scene where the Doctor and Katarina see Desperus on the *Spar*'s monitor; from *The Traitors*, Chen's realisation that Bret will be making for Daxtar and the arrival of the Doctor's party at the experimental plant; from *The Feast of Steven*, the Inspector asking the Doctor whether or not he is the "dusty brush man", (which the second policeman explains is a man who "runs around flogging brooms and what-have-you to housewives") plus the confused Doctor insisting that he is "a traveller in space and TIME", to which the Inspector quips "You'll be doing time in a small space if you don't start giving more sensible answers!"; and from *The Abandoned Planet*, a small amount of dialogue which Sara and Steven share while looking for the Doctor in the jungle, plus the start of a Dalek Control Room scene in which the Supreme informs Skaro that plans for universal conquest are complete.


On Kembel, a Dalek feels the effect of the Time Destructor . . .

> **"The idea was to finish off the Daleks for good, and then we wouldn't have to worry about them ever again . . ."**
>
> **Donald Tosh**

shown over telecine model shots of the pyramid. The first scene in the Dalek time machine, in which two Daleks monitor the TARDIS, was heavily reduced; the craft's monitor showed the TARDIS on the pyramid set, and the Dalek Supreme had been painted silver to play an 'ordinary' Dalek (it would be painted black again for the closing instalments). The 'Next Episode' caption ran over a shot of a bandaged hand emerging from the sarcophagus.

On Monday 20, it was decided that Cusick should take over from Newbery on the final instalment, allowing Newbery more preparation time for *The Ark*. An extra day of filming for the Time Destructor sequence took place on Stage 2 at Ealing on Thursday 23; although Hartnell had been verbally booked, only the four Daleks were required to film part of the climactic sequence in which time rolls back across Kembel.

During rehearsals for *Escape Switch*, the handover between the Doctor and Chen was rewritten; many of the Monk's more comical aspects were also late additions. The episode was recorded in TC3 on New Year's Eve, 1965; the same day, Savory admonished Wiles over part of *Volcano*; erroneously believing the character of Steven to be "rooted in the present", he thought that Steven should, therefore, have been familiar with the game of cricket. Opening titles for *Escape Switch* were displayed over a shot of the tomb walls during a re-enactment of the previous cliffhanger. Both stock film and a photocaption of Arctic wastes were used for the Monk's view of his final destination. A flare bulb took the screen to a white-out for the explosion in the TARDIS at the end of the episode; the final scene was then re-enacted on film. The episode ran rather short, which Wiles claimed was because a cast member had skipped several unimportant speeches (this is not reflected in the planned camera scripts).

With the dawn of 1966, the end was in sight; on Wednesday 5 January, aware of the great assistance given him by Ritelis, Camfield requested that his production assistant receive an on-screen credit for the final episode. Overall, the strain had been too much for Tosh and Wiles, both of whom submitted their resignations from *Doctor Who*.

Now playing Malpha, Bryan Mosley, later best known as Alf Roberts in *Coronation Street*, rejoined the cast for rehearsals on *The Abandoned Planet*; he had played the Prop Man in *The Feast of Steven* in his guise of stuntman Buddy Windrush. On Thursday 6, both Hartnell and Purves were released for filming on the next serial, *The Massacre of St Bartholomew's Eve*. By now, Spooner's script had been heavily rewritten to eliminate the Doctor from the bulk of the episode's action; until at least Monday 13 December, the Doctor had been present through to being captured by Chen at the climax. The reason for this is unclear; Steven effectively inherited the Doctor's dialogue, sharing his own planned lines with Sara.

The Abandoned Planet was recorded in TC3 on Friday 7 January. Opening captions were shown over shots of the unconscious TARDIS crew; various atmospherics from the first Dalek serial were used for the Dalek base in this episode and the next. Closing captions were shown over a shot of the tunnel as Chen and his prisoners moved off; this was then re-enacted on film.

The final episode's script arrived, again re-titled *Destruction of Time*. The start of the episode was substantially rewritten to remove the Doctor and give his dialogue to Steven. Originally, Chen boasts to the Doctor how he had once tricked Sara into thanking him for the honour of being the Doctor's killer, and says that he can use the TARDIS to escape the Daleks. On entering the control room, the Doctor does his best not to react at the sight of the Time Destructor, and instead sidles up to it during Chen's insane speeches. In the new version, the Doctor appears in the Dalek base as if from nowhere.

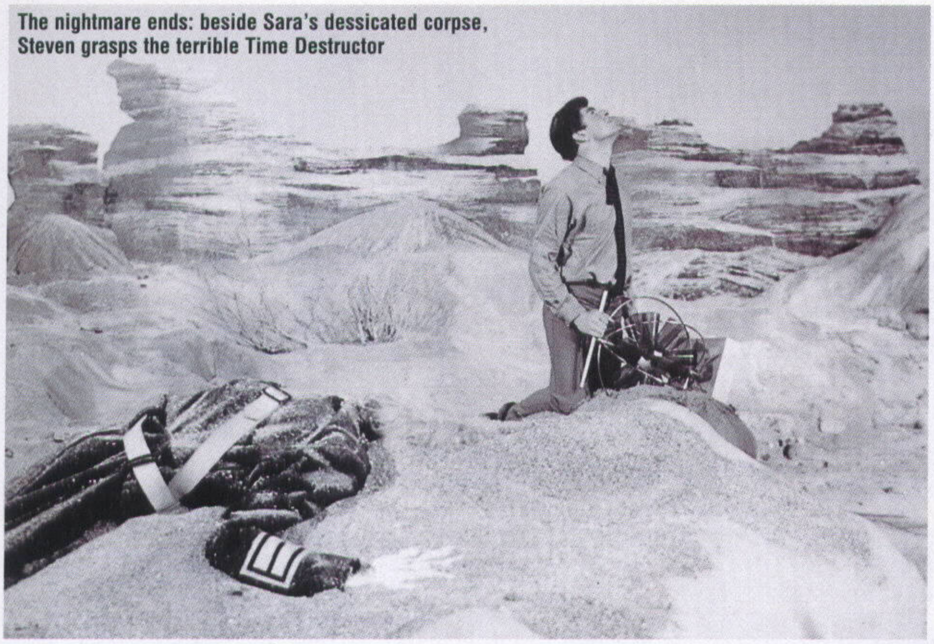
The epic serial completed recording in TC3 on Friday 14 January. Opening titles were superimposed over a shot of the Daleks in their control room. A recording break was scheduled to make Marsh up to appear older, before Sara returns to help the Doctor in the Dalek corridor; film of dust blowing around was superimposed over the mutation sequences, and film of the Daleks' demise was shown on the TARDIS scanner. The 'Next Episode' caption ran over a film shot of the TARDIS dematerialising from Kembel. With production complete, an exhausted Camfield decided that it would be some time before he worked on *Doctor Who* again. *Destruction of Time* also under-ran; Wiles explained that this was because he had to delete the final two filmed shots of Sara's death for 'policy reasons'.

The Daleks' Master Plan was usually broadcast in opposition to the News and *The Beverley Hillbillies* on ATV-London, *Thank Your Lucky Stars* on ABC and *Lost in Space* on Southern. Viewing figures were an improvement on *The Myth Makers*, although not regaining the heights of the previous year. Audience appreciation figures were reasonable; the Christmas episode set a new low, whereas that for *Destruction of Time* was the highest of the season.

An Audience Research Report on *Devil's Planet* showed a generally positive reaction to the return

OVERSEAS SALES

Omitting *The Feast of Steven*, BBC Enterprises offered an 11-episode version of *The Dalek Master Plan* for overseas sale on 16mm film. The only market interested in the story was Australia, where it was viewed by two ABFC censors on Tuesday 13 September 1966; all episodes were rated 'A' by at least one censor. Offending material included: direct threats of killing; shots of corpses; Cory's skeleton; close-ups of the alien delegates; the blinding effect of Taranium in *Devil's Planet*; electrocution; Kirksen holding Katarina hostage; the transportation to Mira and the Visian footprints; the Egyptian/Dalek battles; Chen killing Gearon; and the deaths of Katarina [pictured], Kirksen, Daxtar, Gearon, Chen and Sara. ABC considered 'restructuring' the films on Monday 26 September, but by Tuesday 1 November it had become clear that the problems could not be solved by editing, and the purchase was cancelled.



The nightmare ends: beside Sara's dessicated corpse, Steven grasps the terrible Time Destructor

of the Daleks, although Hartnell's performance was criticised. *The Feast of Steven* was condemned by one viewer in a later report as "one of the worst programmes I have ever seen"; others complimented the episode's festive spirit. *Volcano* was received more favourably, although the Daleks' attraction was wearing thin and Hartnell was once more the subject of scathing comments. *Counter Plot*'s report concluded that the episode was a bland affair, although children enjoyed it. By the time of *Escape Switch*, the public was tiring of both the serial and the Daleks, although the Hartnell and Butterworth double-act won praise. Finally, viewers of *Destruction of Time* were generally pleased with its horrifying climax.

In terms of press reaction, Stewart Lane of the *Daily Worker* bemoaned a "bankruptcy of ideas" on Saturday 27 November, whereas the *Daily Express* voted Mavic Chen 'Villain of the Year' at Christmas. In *The Observer* on Sunday 6 February, Maurice Richardson praised the climax of the serial and mourned the loss of Chen. *Blue Peter*'s Valerie Singleton made 'Dalek Tea' on Friday 3 February; the same afternoon, *Junior Points of View* broadcast an interview with 'Celation' (Terence Woodfield) which had been pre-recorded the previous day, plus adverse comments from younger viewers regarding Sara's demise.

The 405-line videotapes of the first, second, fourth, fifth, seventh, eighth and ninth episodes were cleared for wiping on Thursday 17 August 1967; the third and sixth were erased on Friday 31 January 1969, and the final three instalments wiped on Thursday 17 July 1969. A 90-second extract from a film recording of *Devil's Planet* was shown during a Dalek-themed feature on *Blue Peter* on Monday 25 October 1971.

The serial was available for overseas sale until January 1973, but it had been junked by 1974. On Monday 5 November 1973, *Blue Peter* acquired a 16mm film print of *The Traitors* from the BBC Film Library for a *Doctor Who* feature; a 58-second extract leading up to Katarina's death was shown, but the complete film was never returned to the Library. The BBC retained the 35mm film sequences from *Day of Armageddon*. In October 1983, 16mm films of *Counter Plot* and *Escape Switch* were located in the basement of a Wandsworth church; *Escape Switch* was shown at the National Film Theatre on Saturday 29 October 1983.

The serial was novelised for Target Books in two volumes by John Peel; *Doctor Who: The Daleks' Master Plan* was issued in September and October 1989 as *Part I: Mission to the Unknown* and *Part II: The Mutation of Time*.

In December 1991, it was found that the film sequences from *Day of Armageddon* had gone missing; located instead were the silent film inserts for *The Nightmare Begins*. The two complete episodes, plus sequences from *The Nightmare Begins* and *The Traitors*, were released on *Daleks – The Early Years* by BBC Video in July 1992. The missing 35mm footage from *Day of Armageddon* was returned under an amnesty at the National Film Theatre's *Missing Believed Wiped* event in October 1993. In June 1994, the *Devil's Planet* extract from *Blue Peter* was found and appeared as part of the video *More Than 30 Years in the TARDIS* on its November 1994 release. Redubbed from off-air soundtracks, clips from *The Nightmare Begins, Day of Armageddon, Devil's Planet* and *The Traitors* featured in the documentary *Doctor Who: The Missing Years*, part of *The Ice Warriors Collection* boxed set issued by BBC Video in November 1998. DWM

Barry Newbery [2]

SERIAL V THE DALEKS' MASTER PLAN

CAST **William Hartnell** *Dr Who* and **Peter Purves** *Steven* with **Kevin Stoney** *Mavic Chen* [1-6,8-12], **Peter Butterworth** *The Meddling Monk* [8-10] with **Nicholas Courtney** *Bret Vyon* [1-4], **Jean Marsh** *Sara Kingdom** [4-12] and **Adrienne Hill** *Katarina* [1-4], **Brian Cant** *Kert Gantry* [1], **Pamela Greer** *Lizan* [1,4], **Philip Anthony** *Roald* [1], **Michael Guest** *Interviewer* [1]; **Peter Hawkins**, **David Graham** *Dalek Voices* [1-6,8-12]; **Kevin Manser**, **Robert Jewell**, **Gerald Taylor**, **John Scott Martin** *Daleks* [1-6,8-12]; **Julian Sherrier** *Zephon* [2-3], **Roy Evans** *Trantis* [2,4,8], **Douglas Sheldon** *Kirksen* [3-4], **Dallas Cavell** *Bors* [3], **Geoff Cheshire** *Garge* [3], **Maurice Browning** *Karlton* [4-5], **Roger Avon** *Daxtar* [4], **James Hall** *Borkar* [4-5], **Bill Meilen** *Froyn* [5], **John Herrington** *Rhynmal* [5], **Clifford Earl** *Station Sergeant* [7], **Norman Mitchell** *First Policeman* [7], **Malcolm Rogers** *Second Policeman* [7], **Keneth Thornett** *Detective-Inspector* [7], **Reg Pritchard** *Man in Mackintosh* [7], **Sheila Dunn** *Blossom Lefavre* [7], **Leonard Grahame** *Darcy Tranton* [7], **Royston Tickner** *Steinberger P Green* [7], **Mark Ross** *Ingmar Knopf* [7], **Conrad Monk** *Assistant Director* [7], **David James** *Arab Sheik* [7], **Paula Topham** *Vamp* [7], **Robert G Jewell** *Clown* [7], **Albert Barrington** *Professor Webster* [7], **Buddy Windrush** *Prop Man* [7], **Steve Machin** *Cameraman* [7], **Terence Woodfield** *Celation* [8,11], **Roger Brierley** *Trevor* [8], **Bruce Wightman** *Scott* [8], **Jeffery Isaac** *Khepren* [9-10], **Derek Ware** *Tuthmos* [9-10], **Walter Randall** *Hyksos* [9-10], **Bryan Mosley** *Malpha* [11].

*Billed as 'Sara' from *The Feast of Steven* on

EXTRAS **Hugh Cecil**, **Gary Peller**, **John Cam**, **David Freed**, **Dennis Tate**, **Ashley Brown** *Technix Operators*; **Jack Pitt** *Gearon*; **Ian East** *Celation*; **Brian Edwards** *Malpha*; **Gerry Videl** *Beaus*; **Jack Pitt** *Dalek*; **John Cam**, **Dennis Tate** *Technix Engineer and Pilot*; **Peter Hawkins** *Cory's Voice*; **Beatrice Greetz**, **Rene Heath**, **Jack Le White**, **MJ Matthews** *Criminals*; **Rob Walker** *Double for Kirksen*; **Francis Whilley** *Visian*; **MJ Matthews** *Chaplin*; **Jack Le White** *Ingmar Knopf's Cameraman [Charlie]*; **Paul Sarony**, **Malcolm Leopold** *Keystone Cops*; **Harry Davies** *Make-Up Man*; **William Hall** *Cowboy*; **Jean Pastell** *Saloon Bar Girl*; **Peter Holmes**, **Ken MacGarvie**, **John Bohea**, **Geoffrey Witherick** *Cricket Umpire/Cricketers*; **Peter Holmes**, **Ken MacGarvie**, **John Bohea**, **Geoffrey Witherick**, **Pat McDermott**, **Andrea Cameron** *Revellers*; **David Anderson**, **Rocky Taylor**, **Valentino Musetti**, **Keith Sanderson**, **Steven Campbell**, **David Brewster**, **Gerry Videl**, **Kevin Leslie**, **John Crawford**, **Eric Mills**, **Agit Chauhan**, **Bruno Castagnoli**, **David Shaurat**, **John Ceaser**, **Clay Hunter**, **Terry Leigh**, **Peter Johnson**, **Ray Mrioni**, **Ali Hassan**, **Paul Phillips**, **Andrew Andreas**, **Michael Lawrence**, **Russell Scott**, **John Daye**, **Paul Sinclair**, **Alan Walling**, **Barry Noble** *Egyptian Soldiers*; **Anthony Lang**, **Len Russell**, **Paul Bahadur**, **Glenn Whitter** *Egyptian Slaves*; **May Warden** *Old Sara.*

CREDITS *Written by* **Terry Nation** [1-5,7], **Dennis Spooner** [6,8-12]. *From an idea by* **Terry Nation** [6,8-12]. *Story Editor* **Donald Tosh**. *Fight Arranger* **Derek Ware** [7], **David Anderson** [9]. *Title music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Incidental music composed by* **Tristram Cary**. *Special Photographic Transparencies by* **George Pollock** [5]. *Special sound effects by the* **BBC Radiophonic Workshop** [12]. *Costumes by* **Daphne Dare** [12] [**Tony Pearce** supervised 7, uncredited]. *Make-up supervised by* **Sonia Markham** [12]. *Lighting* **Geoff Shaw** [12]. *Sound* **Robin Luxford** [12]. *Production Assistant* **Viktors Ritelis** [12] [**Michael Briant** handled 5,7,9, uncredited]. *Designer* **Raymond Cusick** [1-2,5-7,11], **Barry Newbery** [3-4,8-10,12]. *Producer* **John Wiles**. *Directed by* **Douglas Camfield**.

ORIGINAL TRANSMISSION

Episode	*Transmitted*	*Time*	*Drn.*	*Rating (pos.)*	*A.App*
The Nightmare Begins	13 November 1965	5.50-6.15pm	22'55"	9.1M (35th)	54%
Day of Armageddon	20 November 1965	5.50-6.15pm	24'25"	9.8M (31st)	52%
Devil's Planet	27 November 1965	5.50-6.15pm	24'30"	10.3M (29th)	52%
The Traitors	4 December 1965	5.50-6.15pm	24'42"	9.5M (34th)	51%
Counter Plot	11 December 1965	5.50-6.15pm	24'03"	9.9M (26th)	53%
Coronas of the Sun	18 December 1965	5.50-6.15pm	24'45"	9.1M (40th)	56%
The Feast of Steven	25 December 1965	6.35-7.00pm	24'36"	7.9M (71st)	39%
Volcano	1 January 1966	5.50-6.15pm	24'42"	9.6M (31st)	49%
Golden Death	8 January 1966	5.50-6.15pm	24'38"	9.2M (43rd)	52%
Escape Switch	15 January 1966	5.50-6.15pm	23'37"	9.5M (37th)	50%
The Abandoned Planet	22 January 1966	5.50-6.15pm	24'34"	9.8M (35th)	49%
Destruction of Time	29 January 1966	5.50-6.15pm	23'31"	8.6M (39th)	57%

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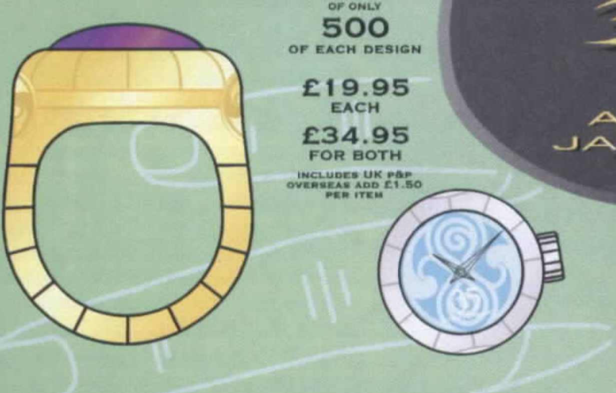

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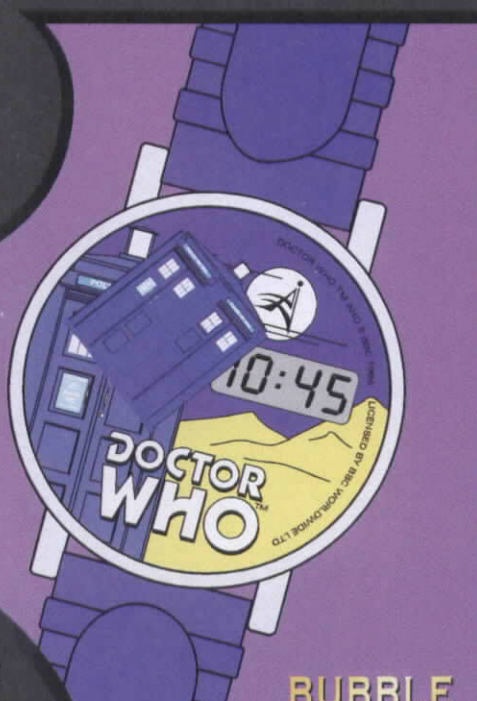

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The life & times of Jackie Jenkins

The boy Chas gets tangled up in *Doctor Who*'s greatest mysteries – but the truth is far worse than he could ever have imagined . . .

Then

For several of *Doctor Who*'s 35 years, Chas believed that Jacqueline Hill was a man. Being too young to own the *Radio Times* tenth anniversary special, Target's 1975 *Monster Book*, the only reference work he owned, was taken as Gospel by its frequent reader – its unflattering still of the original TARDIS crew suggesting not only that the First Doctor was squat and no more than a forehead, but also that his companions numbered a young girl and two men, one of whom sported voluminous hair and had, through a lifestyle choice, taken to wearing a blouse and skirt. In other circumstances, the clothing might determine that a mistake of gender had been made if it weren't for the appearance, a few pages later, of a male companion to the Second Doctor who looked like he was up to it too. (Similarly, despite the insistence of Terrance Dicks' text to quantify Troughton's Doctor as "clownish" and "whimsical", the publication's pictorial reference offered images, photographic and drawn, of a man with all the Chaplinesque charm of Crippen.)

For several of *Doctor Who*'s 35 years, Chas believed that the Daleks were remote-controlled and that *Death to the Daleks*, as its title implies, detailed their final defeat. And he told people, some of whom even wanted to know, reciting the facts as he saw them, plugging the gaps with inventions, papering the cracks with assumption, creating a functioning programme history from a few awkward, ill-fitting pieces.

For several of *Doctor Who*'s 35 years, he felt the pressure of his class at school electing him the show's historian; questions were answered with concocted surmises and a thinly-concealed fear of exposure. The expectancy of such office was intense; once, for a week, he fended off enquiries concerning the first Dalek film without ever contemplating admitting that he'd missed it. More generally, stumped for an explanation as to why the TARDIS disappeared instead of taking off skywards, he said that it *did*, and that it was the heat of its eight engines which caused it to fade from sight.

The TARDIS was the cause of much consternation; residing in Artus' *Dalek Omnibus* was Chas' only colour still of the craft, a solitary, Doctorless shot of its shell against a backdrop of snow which, it was concluded, hailed from an adventure with the Yeti, the one with 'snow' in its title – and, as the reverse of the *Monster Book* showed, this tale, one of only 16 novelised, bore the thunderous glare of the 'whimsical' Doctor. Chas derived a most curious conclusion from this sequence of assumptions – that the hue lent the photograph wasn't a printing quirk but clear evidence of the 'fact' that, some very long time ago, the TARDIS' colour was not a blue but a *green*. With the *Omnibus* bundled to school, the photograph, in truth from *The Seeds of Doom*, was paraded to the majority of 2J as proof. Likewise, it was in recognising the varying lengths of Pertwee's hair that a metropolitan Tyrannosaurus lost its claws to an IMC Robot, whilst a Dalek without shoulder slats could come from but just two stories and a Cyberman, face strapped tight in a sock, from one.

For several of *Doctor Who*'s 35 years, Chas followed ITV's *The Feathered Serpent*, a children's serial the credits for which named Patrick Troughton among its cast – but, since the thespian concerned was concealed throughout beneath elaborate costumes and Oriental make-up, its episodes, Chas concluded, did not actually feature the actor at all. Similarly, he concluded that no-one would ever suspect that designs he'd sent to a *Blue Peter* 'Draw the Yeti' competition had been lifted straight from the covers of Target books; that smothering his treasured *Doctor Who* novelisations in sticky-backed plastic was an act of preservation; that the best story in any year's *Doctor Who Annual* was, with a change of title, always made into a serial the following year (despite no past evidence to support this, he lobbied heavily in the playground for 1979's *Planet of Dust*); that the reason why there were so many photographs of Susan in existence was because at least half of them in fact depicted Dodo; and that David Whitaker's novel *Doctor Who in an Exciting Adventure With the Daleks* was the true account of the series' beginning (he was so disappointed to discover otherwise that later, when recounting the series' history to friends, he left the true facts out altogether).

For several of *Doctor Who*'s 35 years, Chas fought for his family to be united of a Saturday teatime, to keep the living-room congregation secure – yet it was he who abandoned them first. Shaped by an educational autumn of early **Doctor Who Monthly**s, the show had become a learned text and, as a student of it, he thought it best followed alone.

For several of *Doctor Who*'s 35 years, Chas bought rucksacks full of C90s and, in recording the programme, sacrificed enjoyment of it for worry that the spools would keep turning.

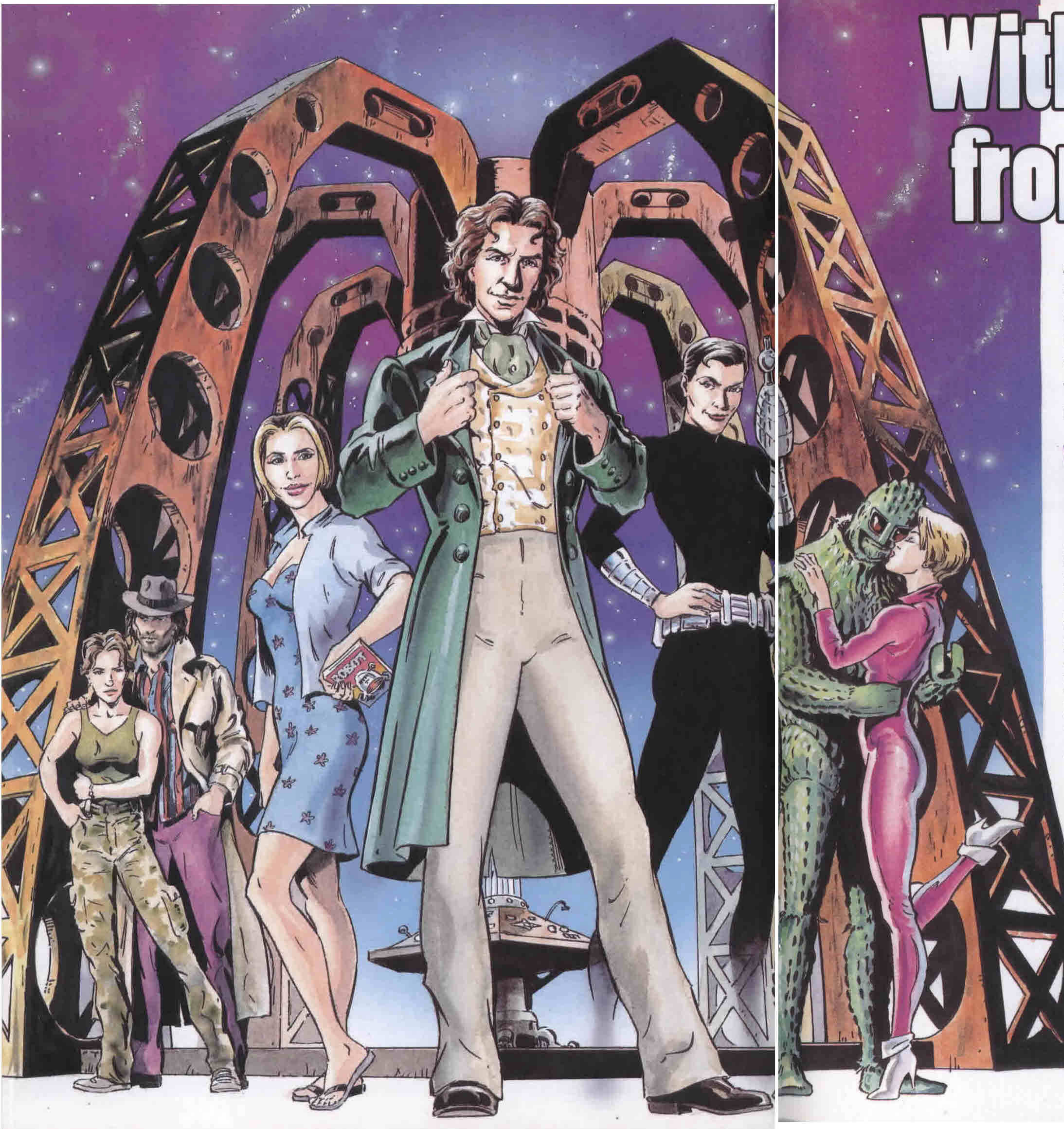
Behind the green door?

Coming to BBC1 soon!

Now

When I entered fandom, late in 1986, it was so richly served by histories and guides that the basics of my understanding and knowledge of the series, to which I continue to refer to mentally, could be consumed in the space of one fascinating day.

As for the details, I have no idea what a 'CVE' is. I know what it stands for and the stories in which it is mentioned, and probably I got the gist of it once. But at present it remains an unemotional, cold idea once had by Christopher H Bidmead; a term to be bandied about, filling holes where the drama should be. Yet should I ever have the inclination to know about a CVE in detail, its definition, accompanied by phrases such as 'fatal collapse' and a story code to be cross-referenced with three others, can be found in more books than I, and certainly Chas, would ever thought needed to be printed.



With a little help from my friends

As of this month, the Eighth Doctor has appeared in 18 novels, one short story collection, three audio books, one novelisation and 27 instalments of DWM's comic strip. Dave Owen talks to the writers taking the Doctor and his six companions into the future. Illustration by Lee Sullivan

When a newly-revitalised Eighth Doctor left San Francisco at the end of the 1996 TV Movie, many hoped that it would be the start of a new series of adventures. Sadly, that was not to be the case; instead, his one adventure on screen was followed by dozens of new Eighth Doctor stories from Virgin Publishing, BBC Books, *Radio Times* and **DWM** – a whole new generation of writers keeping the series alive.

Gary Russell's novelisation of the film was published even before Paul McGann's TV adventure aired; Gary went on to script the half-page colour comic strip which ran in *Radio Times*. "When I was doing the strip," he recalls, "there were no books other than my own. I had to imagine Paul McGann saying the lines, otherwise I couldn't write them. It's funny, but in many ways I found his lines a curious mix of Colin Baker and Peter Davison. But all said with that gorgeous lilt."

Believing that rights issues prevented the use of TV Movie companions Grace Holloway and Chang Lee, Gary devised two new regulars for the strips. "Stacy's from around the 23rd century, a loader on an intergalactic haulage ship. She was engaged, but her partner got killed by the Cybermen, and Stacy escaped with the Doctor instead. Strip artist Lee Sullivan commented that she's a bit like Bernice, but blonde. I think she's far less independent or experienced than Benny, but with a nice turn in bitchy one-liners.

"The Ice Warrior companion came into it by accident. He was originally going to be the young Ice Warrior that they rescued, but in the end Ssard, the bodyguard, came along. I found writing him was a bit like writing Worf from *Star Trek: The Next Generation* – strong, dedicated, loyal and successfully hiding far more intelligence, humour and compassion than he let show. Eventually he and Stacy would get it together."

"I was the first into the breach with *The Dying Days*," says Lance Parkin, who wrote Virgin's first (and last) Eighth Doctor book. "I felt it was important to stay faithful to the Doctor we saw in *'Grace: 1999'*. At the same time, he needed to show a little more 'steel' than he did on TV. 20-something books down the line, I think it's more important that we develop the character."

"He spends those 90 minutes skipping about and looking sweet," observes Paul Magrs, writer of BBC Books' *The Scarlet Empress*. "And that's fine for the first book or so," says Lance. "But a few of us had real problems saying anything new for our second. For *The Infinity Doctors* I tried to imagine what Paul McGann's Doctor would be like if the show had been a hit for a few years and the talented lead actor had free rein. I doubt it would resemble the performance in the pilot."

And that uniquely brief screen time for McGann's Doctor is a double-edged sword, suggests Jon Blum, Kate Orman's co-writer. "It might begin to limit us a bit down the road, but so far we've gotten enough varying takes on McGann that he doesn't seem to have been reduced to just his film-isms. There are some traits I'd like to see played up more, though. In the TV Movie, the Doctor is able to look you right in the eye, being utterly sincere, and pick your pocket at the same time. I'd like to keep that sense that you can't quite trust him, that he might just pull a fast one on you . . ."

Adds Kate: "There's a lot of personality squeezed into that hour or so of McGann's performance, both from the actor and the script. It's a freedom because you can start from that basis, but then develop it in your own way. It's a constraint because you do have to develop it – you can't just watch a tape, jot down some notes and imitate – *plus* you've got to try to mesh with what your fellow authors are coming up with. For instance, [*The Bodysnatchers* author] Mark Morris disagreed with me that the Eighth Doctor would be a vegetarian, but would 'eat anything anywhere, with great gusto'!"

"And Terrance Dicks had him gobbling bacon butties in the very first BBC book," points out *Kursaal*'s Peter Anghelides.

"Terrance said that writing for a new Doctor was not that hard," observes *Option Lock* writer

"The Eighth Doctor must be a Hollywood-style hero, fighting his own way to the end of the line"

Justin Richards. "The flourishes and details change but underneath the essential 'Doctorishness' remains the same. I think that's true. There's a difficulty hearing the Eighth Doctor speaking the lines sometimes, as there's so little to go on. But provided you get the attitude and philosophy that underlies them all, it's not too hard. What *is* hard is keeping up with all the books and the mass of detail in them!"

Gary Russell: "If anything, Kate and Jon created the Eighth Doctor's voice in *Vampire Science*. They watched McGann in so many other things to see what was him and what was him acting, whereas I just tried to make the *Radio Times* strip Doctor speak with the odd Scouseism!"

Alan Barnes has scripted most of the Eighth Doctor stories in the **DWM** comic strip. "You must use him as a Hollywood-style 'hero' figure to a far greater extent than any of the others, fighting his own way to the end of the line," he claims. "To be the Eighth Doctor, your protagonist simply has to conform to the core traits we see in the TV Movie: mad panic, grand gestures and a constant sense of rushing to stay ahead of the game, being gloriously foolhardy about it."

BBC Books editor Stephen Cole adds: "The key traits of the Eighth Doctor are his honesty, his integrity and his heroism. He's the antithesis of McCoy's darker version and that's a nice tension. Next year we're making things much tougher for him – that honesty will put him in some difficult positions, and true heroes can't be hypocrites – he will be taking some decisions that will shock regular readers. I also want to engender the feeling that things are somehow getting away from him – he's no longer 'Time's Champion', he's fallen behind in the charge, he's not sure he even wants to keep up. Now we've set up the character we can afford to place him in slightly grey areas . . ."

Given the TV Movie's infamous kisses, how have the writers dealt with the Doctor's sexuality? "As far as I'm concerned he hasn't got one," says *Genocide/Dreamstone Moon* author Paul Leonard. "Sam and others may be attracted to him, but he doesn't understand human sexual feeling at all."

Jon disagrees. "We've got the opportunity to see if we can find a whole different way of looking at sexuality and masculinity. This is a guy who's not out for a conquest, or just to get his rocks off – he kisses you because he's happy, and 'cause you're both having fun."

Justin adds: "The Doctor's sexuality is something that matters to other people – stimulated by his physical appearance and his character. His sexuality is no different from any other Doctor's, but the way people react to him changes."

One such person is BBC Books companion Sam Jones. Steve Cole explains: "To take a 17 year-old girl away from everything she knows, no matter how much she might love adventure, will obviously seriously affect her ability to make relationships. That's why I instigated the 'crush on the Doctor' storyline leading to the snog in *Longest Day*."

Beltempest's Jim Mortimore responds to question about the Eighth Doctor's reaction to Sam's attention thus: "That's like saying, Do we know our dog loves us? Does she fetch the paper for him, cook him his breakfast, give him meaningful back rubs every night? We don't know. So how can we even know what his feelings for her are, let alone know whether he knows?"

I asked Kate whether Sam wasn't simply a soapbox for her own values. "I'm pleased to see a companion with real politics – Jo's environmentalism and Sarah's 'women's lib' were both caricatures. The danger is that Sam could also become a caricature – in *The Eight Doctors* she comes across as Miss Goody Two Shoes, in *The Bodysnatchers* she's a whingeing man-hater. Like the Doctor, Sam is powerfully motivated by her beliefs, but there has to be more to her than that."

Justin: "She's a mix – things I agree with, things I don't. But that's not the point. *Doctor Who* isn't about soapboxes, it's about stories. Sure you can get a message across or follow a theme. But it must be secondary to the story – when it gets too heavy, it's no longer *Doctor Who*."

Does Sam remind the writers of anyone in particular? Peter Anghelides: "I did cut out a picture of a stereotype 'eco-warrioress' from a magazine just to have a consistent image in my mind, even if one to actually work against in my novel. Just as I finished my submission draft, Steve circulated a photo of his ideal Sam to all his writers!"

Jim was particularly forthcoming about young Miss Jones. "Sam is the archetypal flexible question-asker. She is Spock to Kirk, Peel to Steed, Watson to Holmes. I suspect, however, that what we are dealing with in Sam is a publishing requirement to appeal to a particular audience in a particular way, in much the same way as the casting directors of many modern soaps such as *This Life*, for example, cast certain types in particular roles. When writing *Beltempest*, I had only my own notions of what a *Doctor Who* companion should be to go on. And in my mind it works like this: We all know what the Doctor's like. We all know he doesn't change much. We all know the main protagonist of a good novel should undergo growth and change. The Doctor can't. Who does that leave? You work it out. As far as I'm concerned, Sam is the star of *Beltempest* while the Doctor is the co-star. Her reactions to him are what drive the opening chapters of the book. Then Sam gets into her own motivation and this is determined by the consequences of her initial reactions to the Doctor."

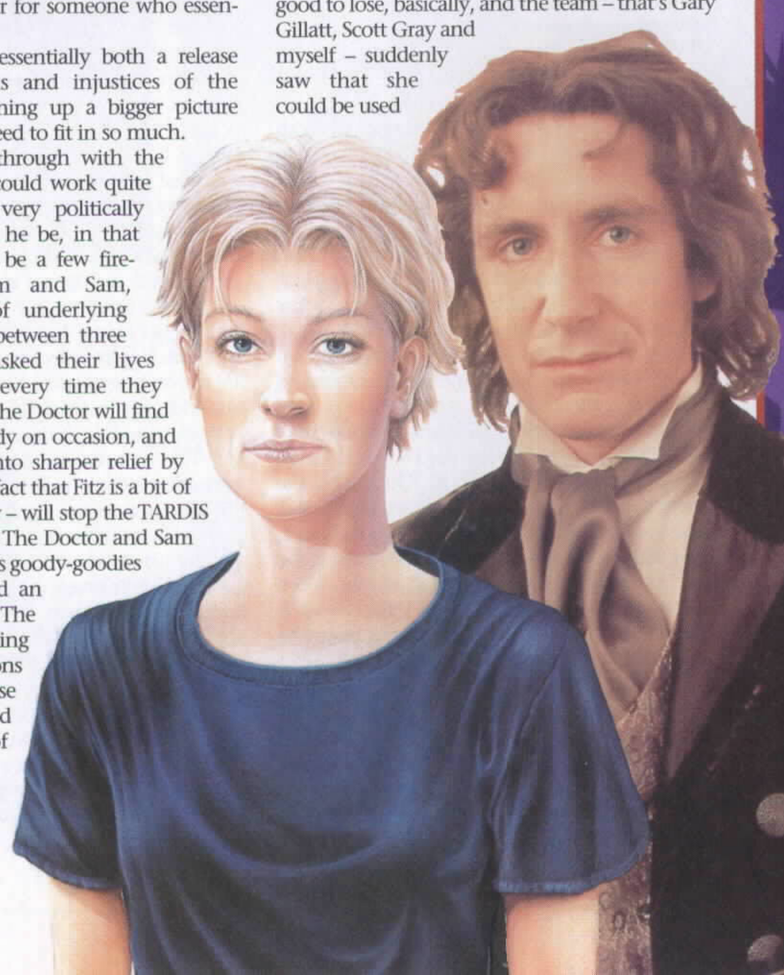
Sam is soon to be joined aboard the TARDIS by new companion Fitz Kreiner. "It's great fun deciding on a new companion," enthuses Steve. "He was going to be 'Fitz Fortune' at first – I always wanted him to be a bit of a loser, but a likeable one. The sort of guy who gets by by being utterly flexible about his point of view, and in his late twenties basically because a lot of the writers and readership are that age. I wanted him to come from the sixties so he'd work well with Sam from the nineties, obviously because their cultural touchpoints will mesh beautifully in some ways and be totally at odds in others. That put his date of birth in the thirties. When we created Fitz, the three of us – [former Virgin editor] Rebecca Levene, [*Longest Day/The Taint* writer] Mike Collier and I – asked what bigger loser could there be than a boy growing up with the stigma of coming from a German dad, despite the fact his dad was a liberal who married an English woman in the early thirties, who left Germany precisely because of Hitler's rise to power. That injustice is set up early on, and will be a kind of motivator for someone who essentially is not brave.

"TARDIS travel is essentially both a release from the frustrations and injustices of the everyday, whilst opening up a bigger picture whereby he doesn't need to fit in so much. Fitz is only passing through with the Doctor. I think that could work quite well. He's also not very politically correct – why would he be, in that era? So there should be a few fireworks between him and Sam, beneath the kind of underlying caring there will be between three people who have risked their lives together practically every time they open the front door. The Doctor will find Fitz's talents very handy on occasion, and perhaps be thrown into sharper relief by his presence too. The fact that Fitz is a bit of a sod – in a genial way – will stop the TARDIS crew getting too nice. The Doctor and Sam are both such relentless goody-goodies it will be nice to add an edge to that set-up. The authors and I are putting all sorts of complications in the paths of these three characters, and there are plenty of surprises in store."

While Doctor Eight has been ploughing the paragraphs with Sam, he has been filling the frames in **DWM**'s strip accompanied by Izzy and the just-departed Fey Truscott-Sade. I asked Alan Barnes about Izzy: "She's going back to the fundamental principle that the companion is the eyes and ears of the reader – she's there to interpret the madness for us, hence lines like, 'I've seen the future – and it's pants,' in *The Keep*, and 'Robot monsters! At last!' in *Fire and Brimstone*. The fact that she's a sci-fi fan is there as a short-cut, really: when she compares the climax of *The Final Chapter* to the final reel of *The Wrath of Khan*, the reader knows precisely the mood I'm trying to evoke – I don't have 1,000 words of prose to build up atmosphere with. And if you were suddenly catapulted into mad outer space, wouldn't you want to know whether or not it matched up to *Star Wars*? I don't think the sci-fi thing is the sole secret of her success, it's the fact that she responds in a very real way to things around her – transmats set her dodgy stomach off, and she can't swim, for example. She's fallible but never weak, brave but never hard – and best of all, she's having the time of her life! I imagined her as a sort of composite of Louise Wener from Sleeper, Diane from *Trainspotting* and later Kira from *This Life*, but far more so a teenage girl I saw reading the blurb of an *X Files* video at Woolworths in Crouch End . . .

"Sam is the archetypal question asker. She is Spock to Kirk, Peel to Steed, Watson to Holmes"

"Fey was definitely part of the 'Bloomsbury set' – Vita Sackville-West crossed with Modesty Blaise. She was a happy accident – a supporting character in *Tooth and Claw* who passed the audition and got asked to stay on. She was just too good to lose, basically, and the team – that's Gary Gillatt, Scott Gray and myself – suddenly saw that she could be used



Left: BBC Books companion Sam, as realised by artist Colin Howard

"So, where to next?"

The continuing adventures of the Eighth Doctor . . .

Radio Times comic strips

[May 1996 - March 1997]
Dreadnought [10 episodes]
Descendance [10 episodes]
Ascendance [10 episodes]
Perceptions [10 episodes]
Coda [2 episodes]

DWM comic strips

[October 1996 - present]
Endgame [4 episodes]
The Keep [2 episodes]
A Life of Matter and Death
Fire and Brimstone [5 episodes]
By Hook or by Crook
Tooth and Claw [4 episodes]
The Final Chapter [4 episodes]
Wormwood [6 episodes]
Happy Deathday

Virgin New Adventures novel

[April 1997]
The Dying Days

BBC Books novels

[June 1997 - present]
The Eight Doctors
Vampire Science
The Bodysnatchers
Genocide
War of the Daleks
Alien Bodies
Kursaal
Option Lock
Longest Day
Legacy of the Daleks
Dreamstone Moon
Seeing I
Placebo Effect
Vanderdeken's Children
The Scarlet Empress
The Janus Conjunction
Beltempest

Short stories

[in *Short Trips* anthology, March 1998]
Model Train Set
The People's Temple

Audio stories

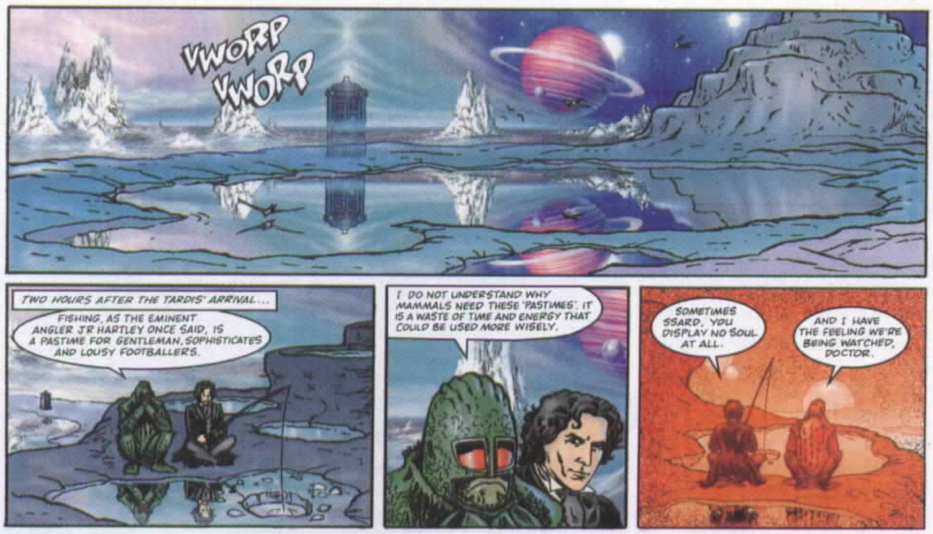
[on *Short Trips* and *Earth and Beyond* 'talking books', March and September 1998]
Model Train Set
The People's Temple
Bounty
Dead Time

to link *The Final Chapter* with *Wormwood*. (The novels could never run with such an ‘ad lib’, incidentally.) But there isn’t really room for two companions in a seven-page strip, which is why Izzy does next-to-nothing throughout most of *The Final Chapter* . . .”

How have the Eighth Doctor’s writers coped with the surprises and inconsistencies thrown at them by differing interpretations of the Doctor? Nearly all the novelists affected a studied disinterest in the comic strips, naturally excepting the genre-straddling Gary Russell: “I haven’t taken on the **DWM** strips because [editor] Gary Gillatt has stated on more than one occasion that the **DWM** strips and the books don’t co-exist. As far as I’m concerned, the *Radio Times* strips and the books do, especially after *Placebo Effect* – but when I was doing the strip, there were no books other than my own. The Doctor of *Placebo Effect* is an extension of the Doctor from the novelisation and the *Radio Times* strips.”

Paul Magrs is even more liberal: “The Iron Legion and Beep the Meep and even the Second Doctor’s exile to earth with scarecrows and game shows are just as much a part of *Doctor Who* as anything to me.”

Alan is pragmatic about the lack of overlap. “Books and comics are very different mediums – people say that Sam is similar to Izzy, but from what I’ve read the similarities are on a very superficial level. Novels have to be about ‘deep problems’, if you like – but a comic strip can only ever be as profound as the next fight scene. It’s not a competition. The things I’ve liked about the BBC Books Doctor wouldn’t be so appealing in a strip – his shopaholism in *The Scarlet Empress*, for example. But then they can’t actually *show* him being as gung-ho and pro-active as I can. I don’t see any need to somehow reconcile the two.”


VWORP
VWORP
TWO HOURS AFTER THE TARDIS' ARRIVAL...
FISHING, AS THE EMINENT ANGLER J R HARTLEY ONCE SAID, IS A PASTIME FOR GENTLEMAN, SOPHISTICATES AND LOUSY FOOTBALLERS.
I DO NOT UNDERSTAND WHY MAMMALS NEED THESE 'PASTIMES'. IT IS A WASTE OF TIME AND ENERGY THAT COULD BE USED MORE WISELY.
SOMETIMES SSARD, YOU DISPLAY NO SOUL AT ALL.
AND I HAVE THE FEELING WE'RE BEING WATCHED, DOCTOR.

When Gary Russell’s planned 60-part *Radio Times* strip was prematurely curtailed after a change of management, a two-part ‘coda’ hurriedly wrapped up the plot. But the 41st episode *should* have been part one of *Deceptions*, shown here for the first time. Art by Lee Sullivan, coloured by Alan Craddock

“Just when we thought we knew the Doctor, he’s become someone else!”

Do all the Eighth Doctor’s writers co-operate, or even talk to one another? Jon Blum maintained an e-mail list of *Doctor Who* authors, making sure that they could all talk about continuity issues. “It was quite active for a while,” he explains, “mainly when we were first puzzling Sam out. Then once we were in the middle of the Sam arc, it began to peter out due to lack of time.”

“We’ve been discussing Fitz in more detail recently,” says Peter. “Though I think we shouldn’t lose sight of our lead character, too.”

Justin: “I made sure I was in close touch with the people ‘either side’ of me if possible. For [upcoming novel] *Démontage*, I exchanged e-mail with Mike and Paul. I’ve read their outlines and they’ve read mine. Steve is a good intermediary too, though there’s a danger in getting too incestuous. Most people won’t read all the books, so each one has to be able to stand alone. Some overlap and continuity is important and useful. But the book cannot – must not – depend on it. If my wife can’t read it in isolation and understand and enjoy it, then I’ve got it wrong.”

What about catching the ultimate curve ball – the Doctor’s newly-revealed half-human heritage? Lance is enthusiastic: “Suddenly, the Doctor has a new past, with a mom and a dad. Either we run away from that, shrieking in horror, or we explore the implications. Reconciling the lines in the TV Movie with the whole Loom mythos set up in a couple of the Virgin books is also great fun. Just when we thought we knew the Doctor, he’s become someone else.”

The Pauls differ, with Magrs enthusing: “The more human he gets the better. Wouldn’t it be bliss if he turned out to be nothing like what he claims? What if he really is just someone’s barking mad old grandfather? What if it was all in his head from the start?” Whereas Paul Leonard quietly admits: “I ignored it.”

Gary is more positive. “I don’t think it dilutes or alters or upsets anything. And it gives us another layer of mystery. We can start to ask, ‘Who were these people? Who were Dad and Mum?’ I wish I’d seen the earlier drafts of Matthew Jacob’s screenplay when doing the novel, because I’d have answered at least one of those questions using his drafts as a template. We would have seen Mum . . .”

Doctor Who writers are, of course, far too modest to mention the greatest moments in their own adventures, so I asked them to nominate each others’ definitive Eighth Doctor moments. Jon: “I’d have to say that it’s Lance in *The Infinity Doctors*. It’s not directly linked to the film in the same way as the other books, but I accepted him instantly as the McGann Doctor, and bits of this character are creeping into the new book.”

Kate: “This line from *Longest Day*: ‘He’d probably sacrifice himself for a ladybird; all life was sacred to him.’”

Peter: “Paul Magrs provides a smashing pen portrait of the McGann Doctor in the words of his character Iris Wildthyme. She knows all the Doctors, and therefore has a uniquely informed point of view. Indeed, as it’s established that the Doctor can’t remember his previous lives with any great precision, she has the unfair advantage of knowing him better than himself.”

Justin prefers shorter examples: “*Model Train Set* – Jon’s *Short Trip*. And I like Peter’s *Bounty* as well, on the *Earth and Beyond* tape.”

Gary favours Jon and Kate’s depiction of the Eighth Doctor in *Vampire Science*, as does Paul Leonard. Significantly, it’s only Jim who regards TV Movie screenwriter Matthew Jacobs’ characterisation as the definitive one.

And so, back to the leading man who provoked all this writing. In *Earth and Beyond*, Paul McGann’s Doctor reads words written by the very authors he inspired. Peter, who used the talking book of Gary’s novelisation as a soundtrack while writing his novel, says of *Bounty*: “It’s a fantastic feeling! I can’t imagine any author wouldn’t feel the same too, when they hear the lead actor speaking dialogue that they wrote for his character. I’m afraid I have to resort to that unwriterly sin, the cliché: my story came to life when Paul McGann read it. I even laughed out loud when I heard him say, ‘Sam, Sam, Sam’!’”

Like a stone thrown in a pond, just 90 minutes of television broadcast two-and-a-half years ago are still sending ripples across the worlds of *Doctor Who* . . .

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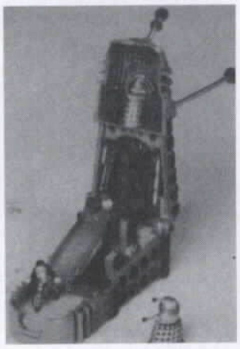

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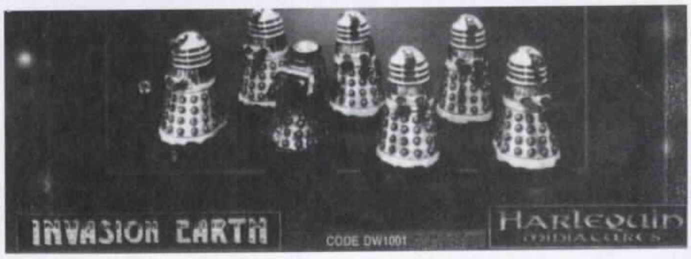
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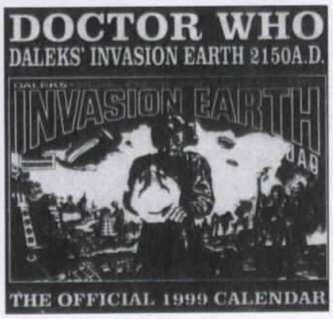
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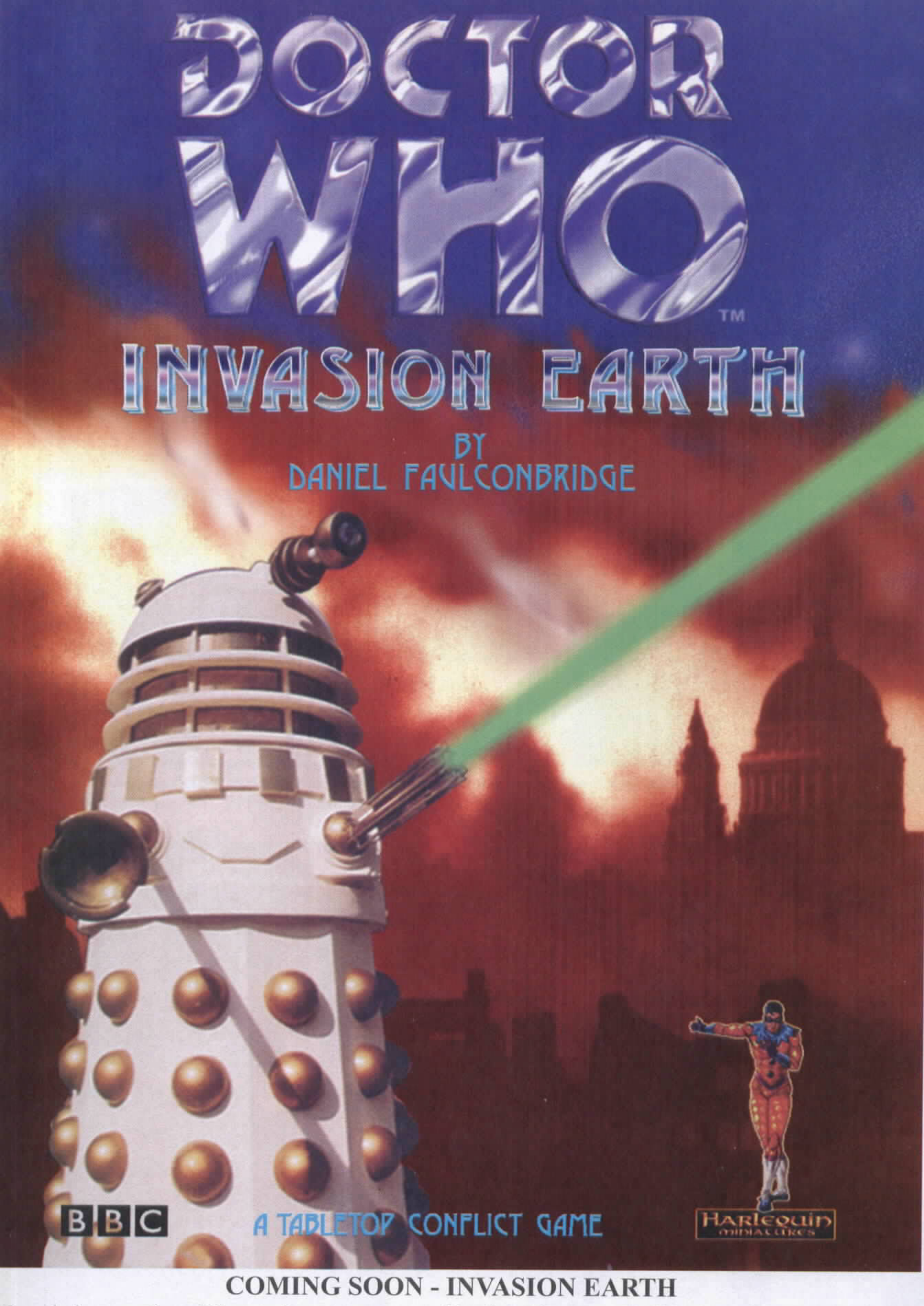

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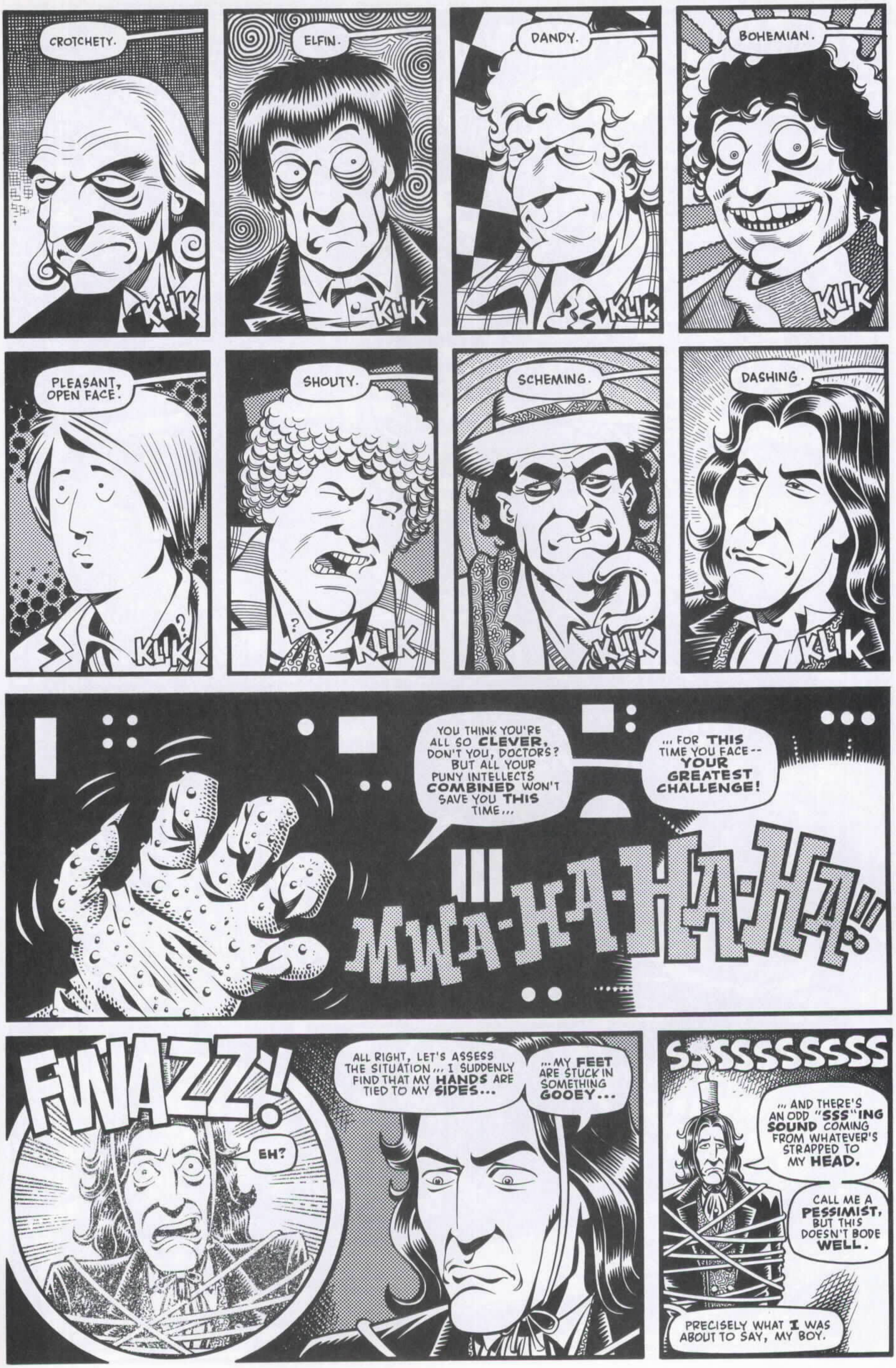
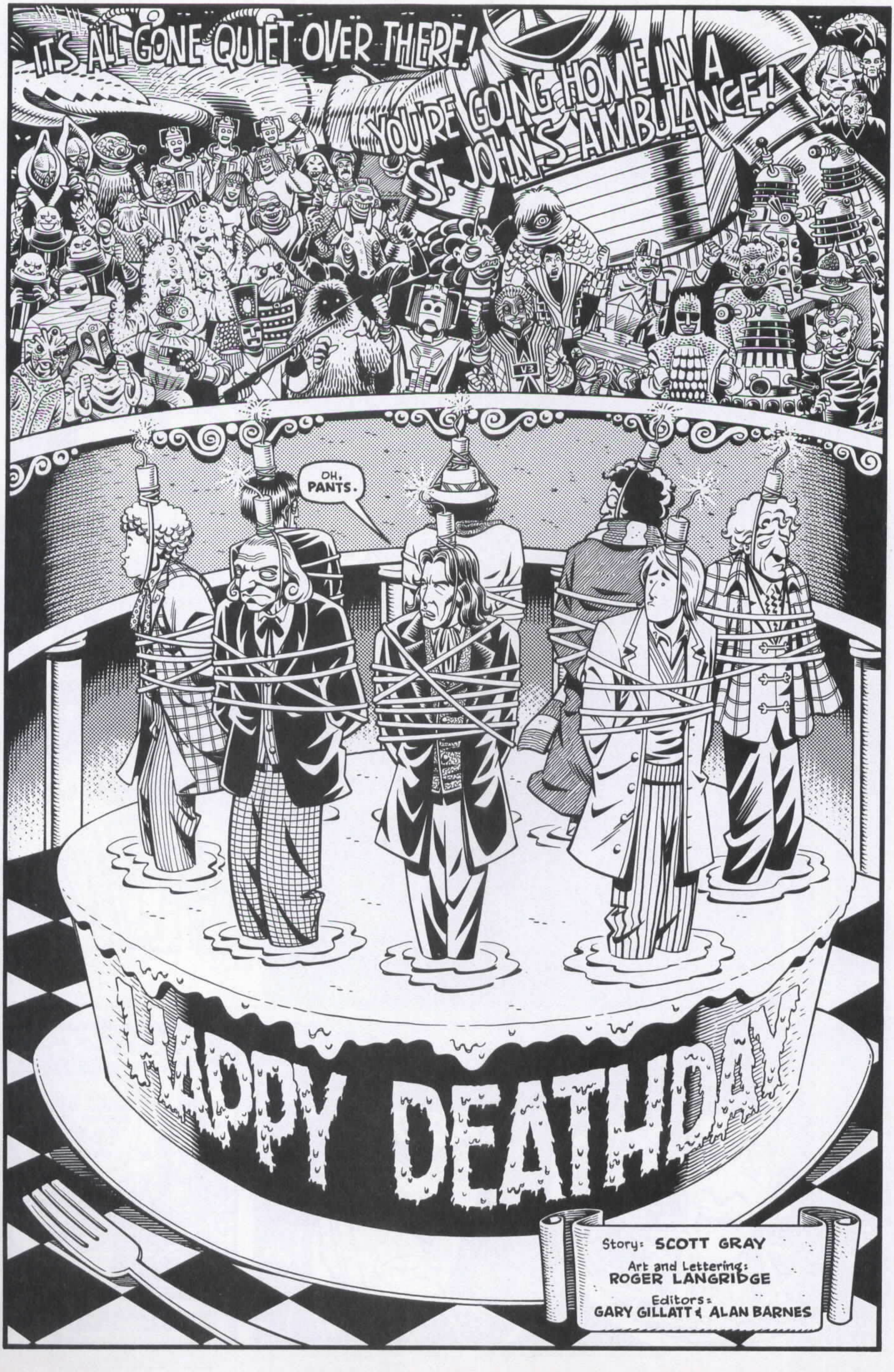
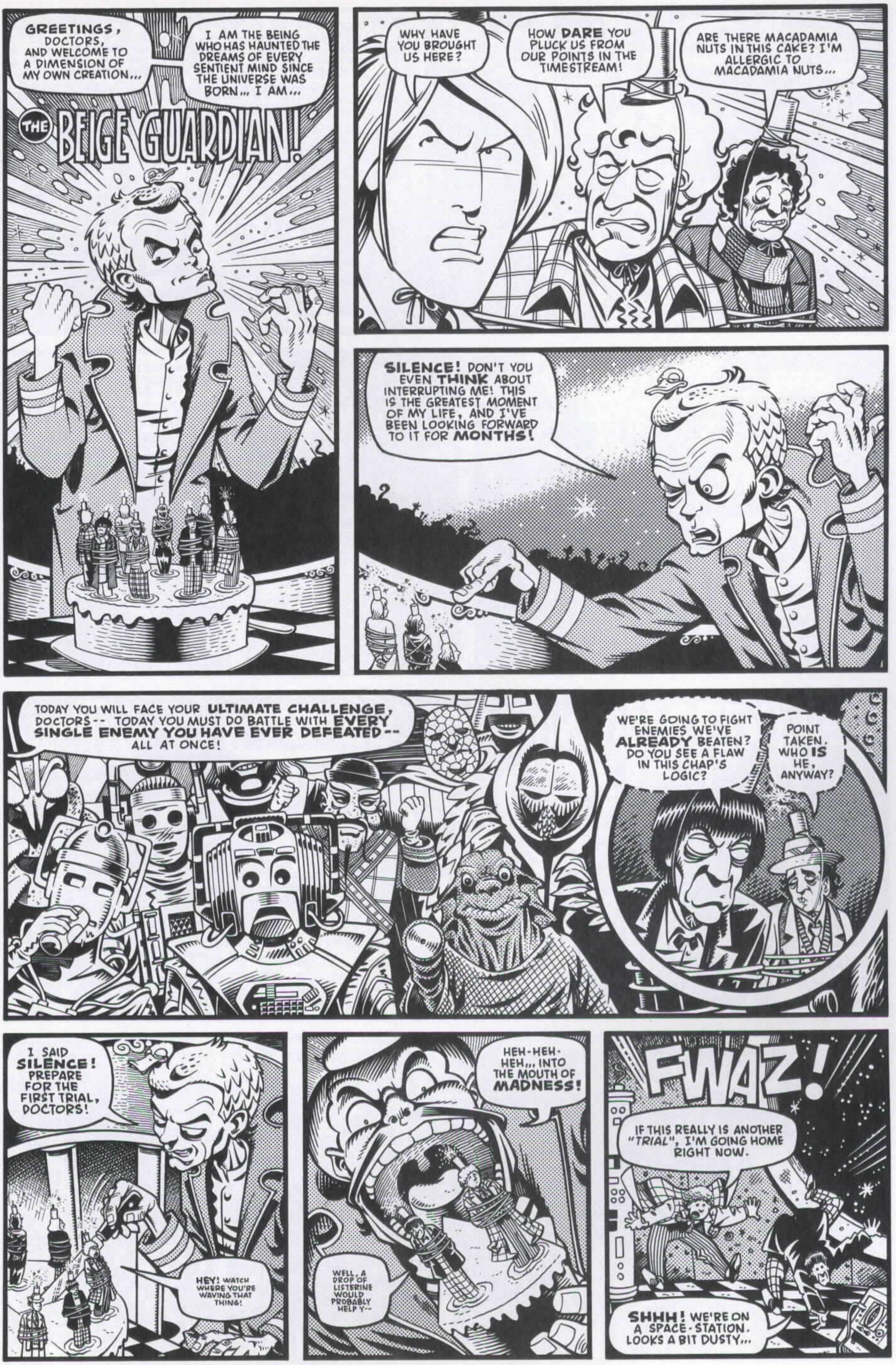
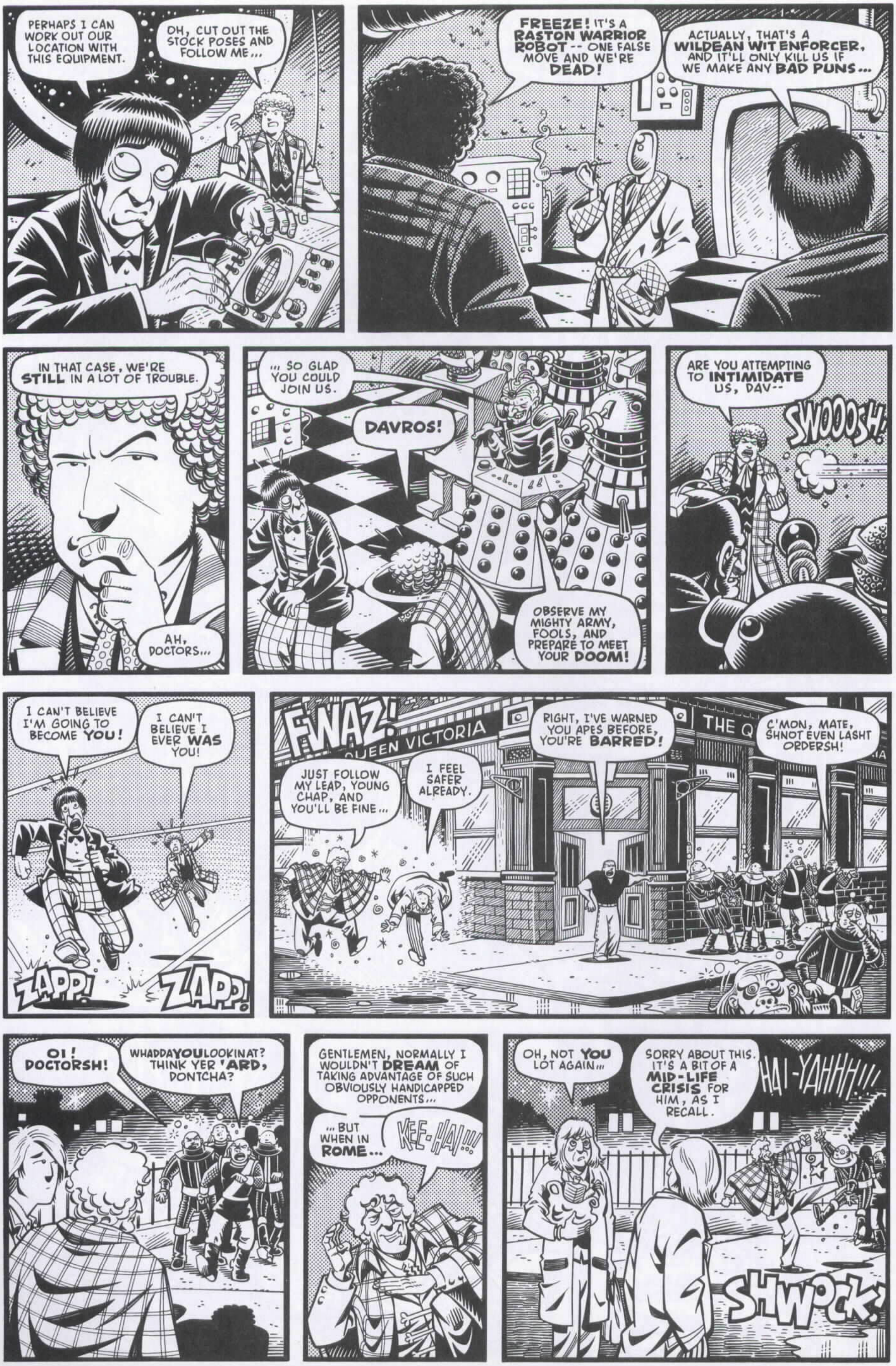
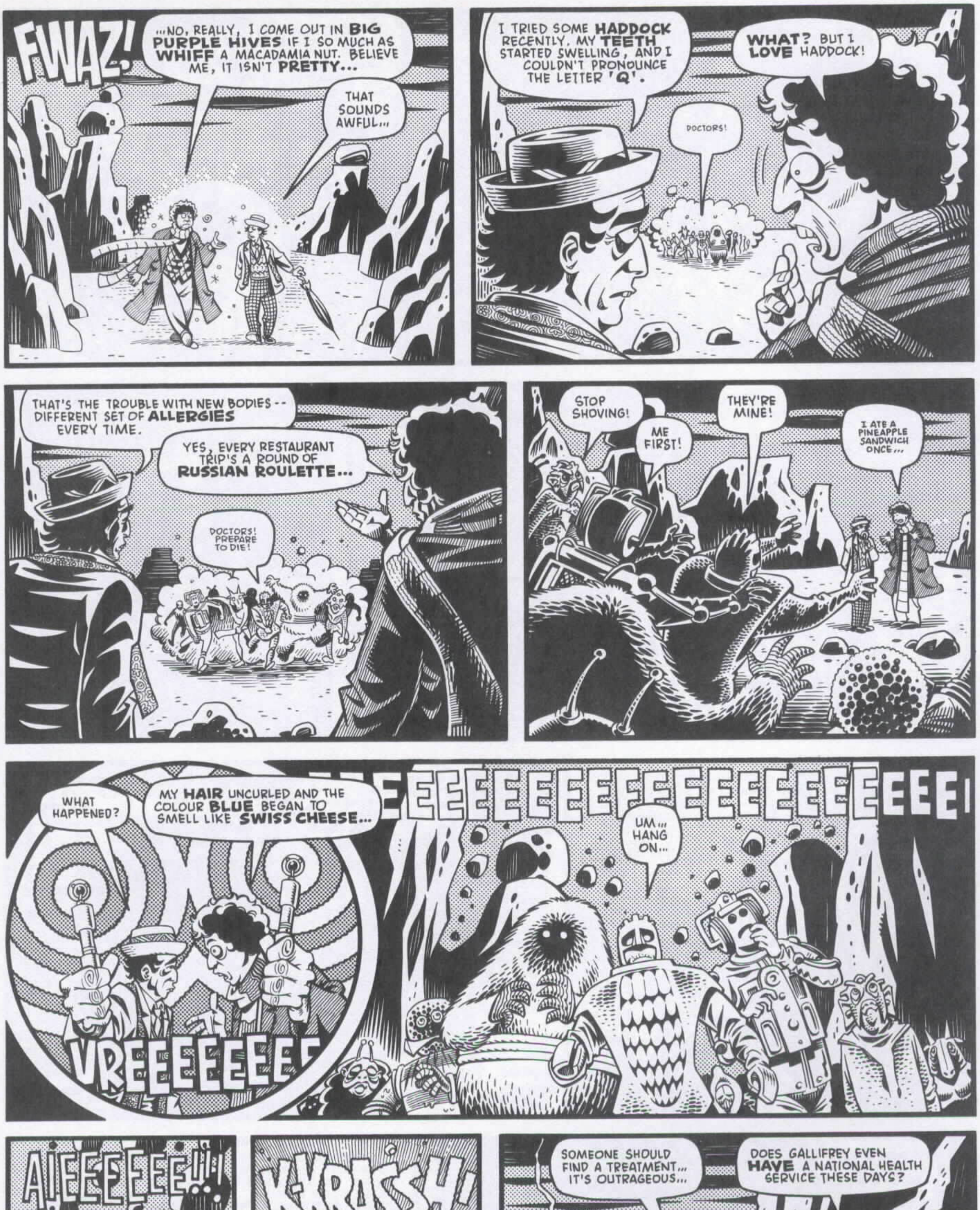
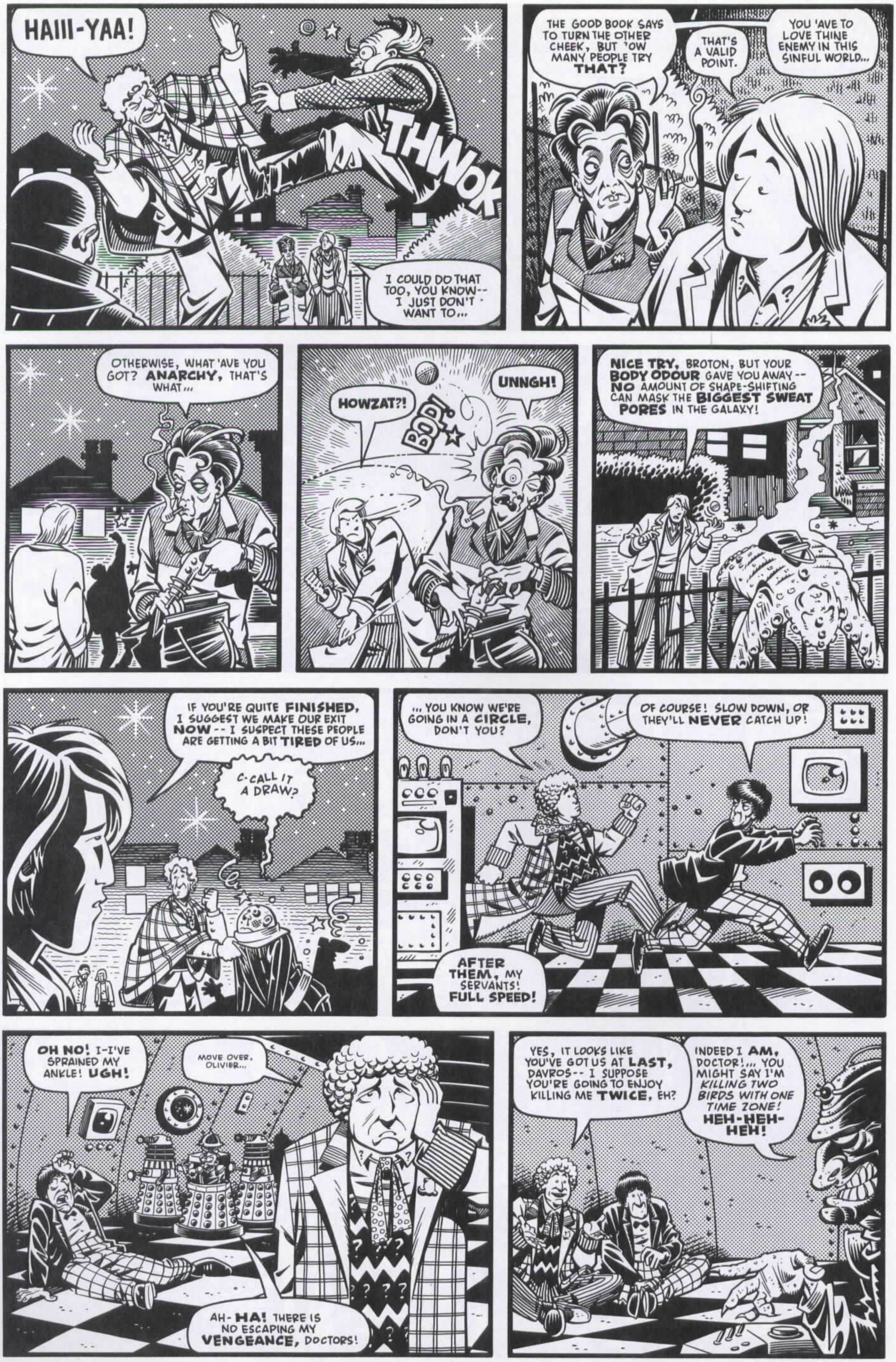

CROTCHETY.
KLIK
ELFIN.
KLIK
DANDY.
KLIK
BOHEMIAN.
KLIK
PLEASANT, OPEN FACE.
KLIK
SHOUTY.
KLIK
SCHEMING.
KLIK
DASHING.
KLIK
YOU THINK YOU'RE ALL SO CLEVER, DON'T YOU, DOCTORS? BUT ALL YOUR PUNY INTELLECTS COMBINED WON'T SAVE YOU THIS TIME...
...FOR THIS TIME YOU FACE-- YOUR GREATEST CHALLENGE!
!!!MWA-HA-HA-HA-HA!!!
FWAZZ!
EH?
ALL RIGHT, LET'S ASSESS THE SITUATION... I SUDDENLY FIND THAT MY HANDS ARE TIED TO MY SIDES...
...MY FEET ARE STUCK IN SOMETHING GOOEY...
S-SSSSSSSS
...AND THERE'S AN ODD "SSS"ING SOUND COMING FROM WHATEVER'S STRAPPED TO MY HEAD.
CALL ME A PESSIMIST, BUT THIS DOESN'T BODE WELL.
PRECISELY WHAT I WAS ABOUT TO SAY, MY BOY.

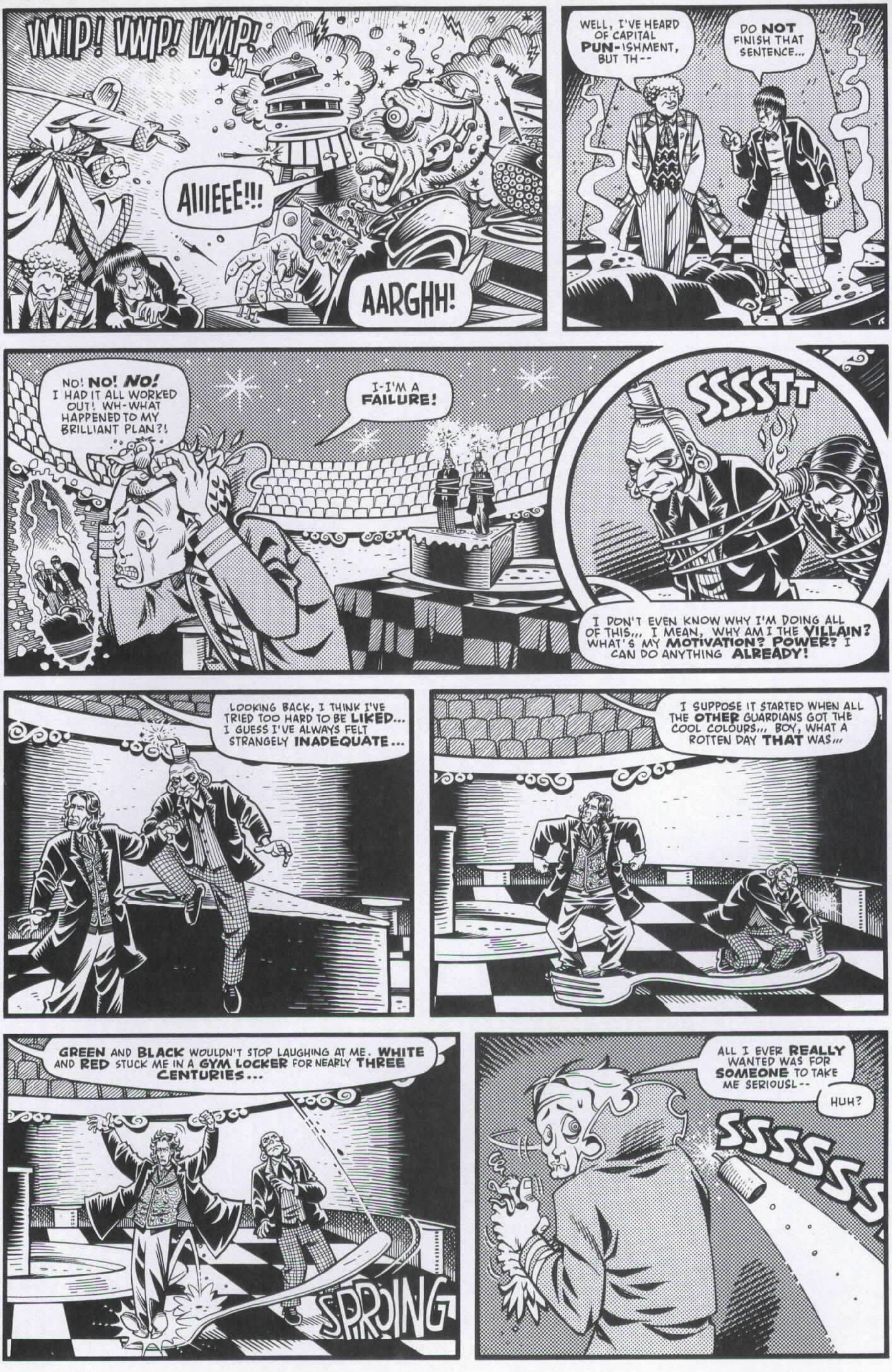

IT'S ALL GONE QUIET OVER THERE!
YOU'RE GOING HOME IN A ST. JOHN'S AMBULANCE!
OH, PANTS.
HAPPY DEATHDAY
Story: SCOTT GRAY
Art and Lettering: ROGER LANGRIDGE
Editors: GARY GILLATT & ALAN BARNES

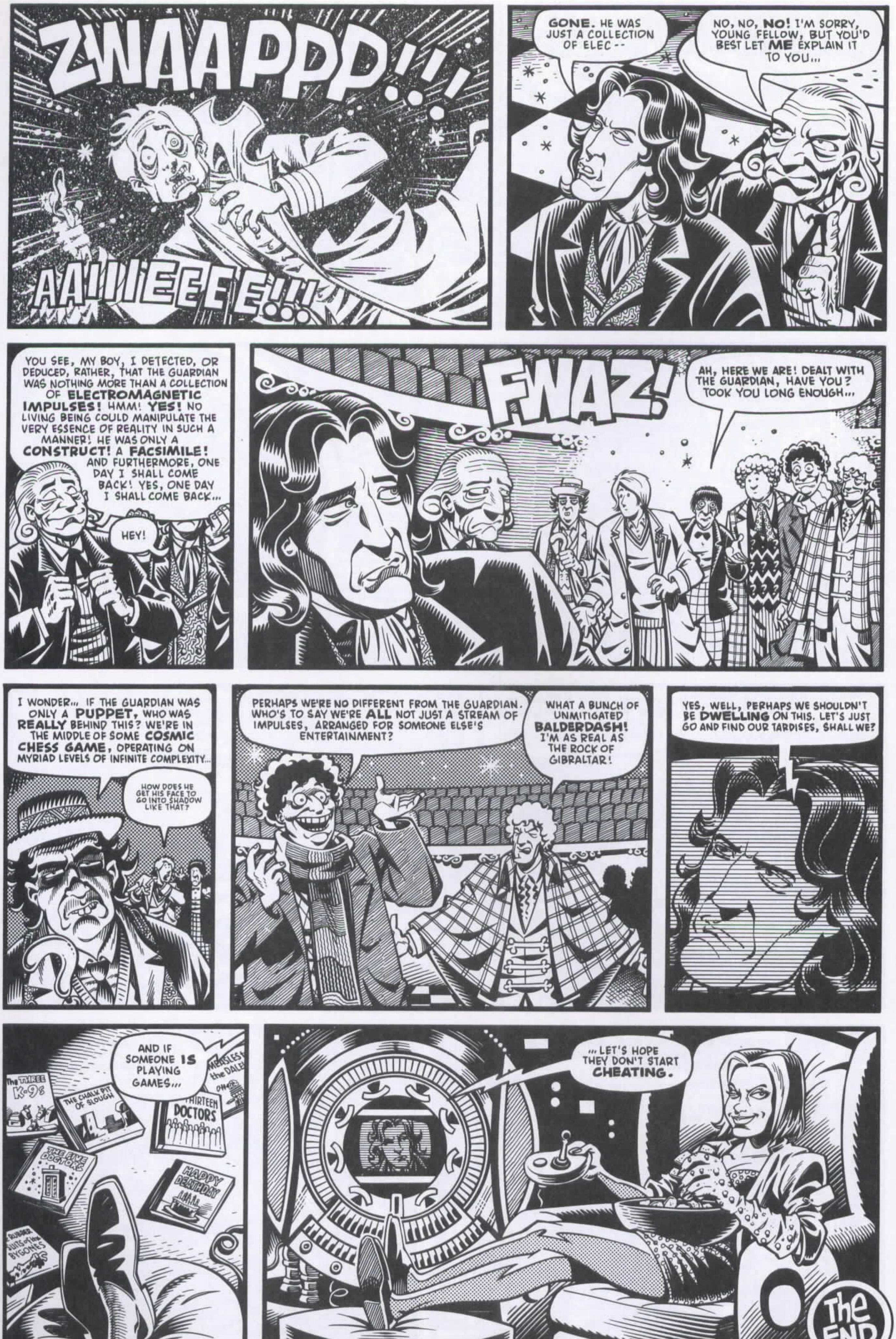

GREETINGS, DOCTORS, AND WELCOME TO A DIMENSION OF MY OWN CREATION...
I AM THE BEING WHO HAS HAUNTED THE DREAMS OF EVERY SENTIENT MIND SINCE THE UNIVERSE WAS BORN... I AM...
THE BEIGE GUARDIAN!
WHY HAVE YOU BROUGHT US HERE?
HOW DARE YOU PLUCK US FROM OUR POINTS IN THE TIMESTREAM!
ARE THERE MACADAMIA NUTS IN THIS CAKE? I'M ALLERGIC TO MACADAMIA NUTS...
SILENCE! DON'T YOU EVEN THINK ABOUT INTERRUPTING ME! THIS IS THE GREATEST MOMENT OF MY LIFE, AND I'VE BEEN LOOKING FORWARD TO IT FOR MONTHS!
TODAY YOU WILL FACE YOUR ULTIMATE CHALLENGE, DOCTORS -- TODAY YOU MUST DO BATTLE WITH EVERY SINGLE ENEMY YOU HAVE EVER DEFEATED -- ALL AT ONCE!
WE'RE GOING TO FIGHT ENEMIES WE'VE ALREADY BEATEN? DO YOU SEE A FLAW IN THIS CHAP'S LOGIC?
POINT TAKEN. WHO IS HE, ANYWAY?
I SAID SILENCE! PREPARE FOR THE FIRST TRIAL, DOCTORS!
HEY! WATCH WHERE YOU'RE WAVING THAT THING!
HEH-HEH-HEH... INTO THE MOUTH OF MADNESS!
WELL, A DROP OF LISTERINE WOULD PROBABLY HELP Y--
FWAZ!
IF THIS REALLY IS ANOTHER "TRIAL", I'M GOING HOME RIGHT NOW.
SHHH! WE'RE ON A SPACE-STATION. LOOKS A BIT DUSTY...


PERHAPS I CAN WORK OUT OUR LOCATION WITH THIS EQUIPMENT.
OH, CUT OUT THE STOCK POSES AND FOLLOW ME...
FREEZE! IT'S A RASTON WARRIOR ROBOT -- ONE FALSE MOVE AND WE'RE DEAD!
ACTUALLY, THAT'S A WILDEAN WITENFORCER, AND IT'LL ONLY KILL US IF WE MAKE ANY BAD PUNS...
IN THAT CASE, WE'RE STILL IN A LOT OF TROUBLE.
AH, DOCTORS...
... SO GLAD YOU COULD JOIN US.
DAVROS!
OBSERVE MY MIGHTY ARMY, FOOLS, AND PREPARE TO MEET YOUR DOOM!
ARE YOU ATTEMPTING TO INTIMIDATE US, DAV--
SWOOOSH!
I CAN'T BELIEVE I'M GOING TO BECOME YOU!
I CAN'T BELIEVE I EVER WAS YOU!
ZAPP!
ZAPP!
FWAZ!
QUEEN VICTORIA
THE Q
JUST FOLLOW MY LEAD, YOUNG CHAP, AND YOU'LL BE FINE...
I FEEL SAFER ALREADY.
RIGHT, I'VE WARNED YOU APES BEFORE, YOU'RE BARRED!
C'MON, MATE, SHNOT EVEN LASHT ORDERSH!
OI! DOCTORSH!
WHADDAYOULOOKINAT? THINK YER 'ARD, DONTCHA?
GENTLEMEN, NORMALLY I WOULDN'T DREAM OF TAKING ADVANTAGE OF SUCH OBVIOUSLY HANDICAPPED OPPONENTS...
... BUT WHEN IN ROME...
KEE-HAI!!!
OH, NOT YOU LOT AGAIN...
SORRY ABOUT THIS. IT'S A BIT OF A MID-LIFE CRISIS FOR HIM, AS I RECALL.
HAI-YAHHH!!!
SHWOCK!

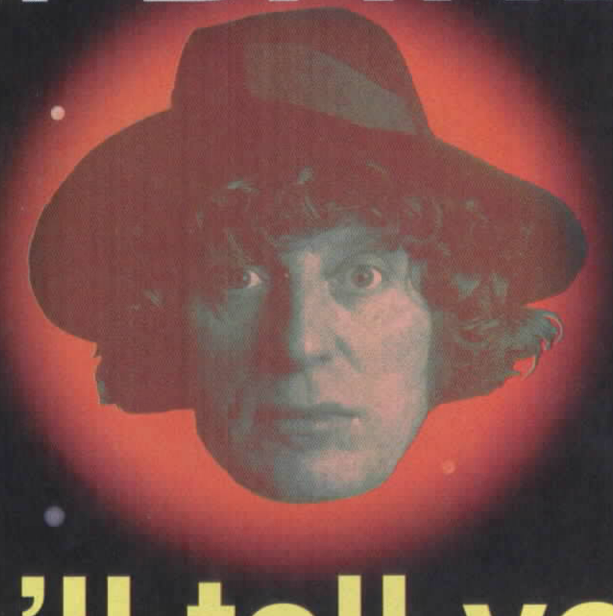

FWAZ!
...NO, REALLY, I COME OUT IN BIG PURPLE HIVES IF I SO MUCH AS WHIFF A MACADAMIA NUT. BELIEVE ME, IT ISN'T PRETTY...
THAT SOUNDS AWFUL...
I TRIED SOME HADDOCK RECENTLY. MY TEETH STARTED SWELLING, AND I COULDN'T PRONOUNCE THE LETTER 'Q'.
WHAT? BUT I LOVE HADDOCK!
DOCTORS!
THAT'S THE TROUBLE WITH NEW BODIES -- DIFFERENT SET OF ALLERGIES EVERY TIME.
YES, EVERY RESTAURANT TRIP'S A ROUND OF RUSSIAN ROULETTE...
DOCTORS! PREPARE TO DIE!
STOP SHOVING!
ME FIRST!
THEY'RE MINE!
I ATE A PINEAPPLE SANDWICH ONCE...
WHAT HAPPENED?
MY HAIR UNCURLED AND THE COLOUR BLUE BEGAN TO SMELL LIKE SWISS CHEESE...
VREEEEEEEE
EEEEEEEEEEEEEEEEEEEE
UM... HANG ON...
AIEEEEEE!!
K-KRASSH!
SOMEONE SHOULD FIND A TREATMENT... IT'S OUTRAGEOUS...
DOES GALLIFREY EVEN HAVE A NATIONAL HEALTH SERVICE THESE DAYS?


HAIII-YAA!
THWOK
I COULD DO THAT TOO, YOU KNOW-- I JUST DON'T WANT TO...
THE GOOD BOOK SAYS TO TURN THE OTHER CHEEK, BUT 'OW MANY PEOPLE TRY THAT?
THAT'S A VALID POINT.
YOU 'AVE TO LOVE THINE ENEMY IN THIS SINFUL WORLD...
OTHERWISE, WHAT 'AVE YOU GOT? ANARCHY, THAT'S WHAT...
HOWZAT?!
BOP!
UNNGH!
NICE TRY, BROTON, BUT YOUR BODY ODOUR GAVE YOU AWAY -- NO AMOUNT OF SHAPE-SHIFTING CAN MASK THE BIGGEST SWEAT PORES IN THE GALAXY!
IF YOU'RE QUITE FINISHED, I SUGGEST WE MAKE OUR EXIT NOW -- I SUSPECT THESE PEOPLE ARE GETTING A BIT TIRED OF US...
C-CALL IT A DRAW?
...YOU KNOW WE'RE GOING IN A CIRCLE, DON'T YOU?
OF COURSE! SLOW DOWN, OR THEY'LL NEVER CATCH UP!
AFTER THEM, MY SERVANTS! FULL SPEED!
OH NO! I-I'VE SPRAINED MY ANKLE! UGH!
MOVE OVER, OLIVIER...
AH-HA! THERE IS NO ESCAPING MY VENGEANCE, DOCTORS!
YES, IT LOOKS LIKE YOU'VE GOT US AT LAST, DAVROS-- I SUPPOSE YOU'RE GOING TO ENJOY KILLING ME TWICE, EH?
INDEED I AM, DOCTOR!... YOU MIGHT SAY I'M KILLING TWO BIRDS WITH ONE TIME ZONE! HEH-HEH-HEH!


VWIP! VWIP! VWIP!
AIIIEEE!!!
AARGHH!
WELL, I'VE HEARD OF CAPITAL PUN-ISHMENT, BUT TH--
DO NOT FINISH THAT SENTENCE...
NO! NO! NO! I HAD IT ALL WORKED OUT! WH-WHAT HAPPENED TO MY BRILLIANT PLAN?!
I-I'M A FAILURE!
SSSSTT
I DON'T EVEN KNOW WHY I'M DOING ALL OF THIS... I MEAN, WHY AM I THE VILLAIN? WHAT'S MY MOTIVATION? POWER? I CAN DO ANYTHING ALREADY!
LOOKING BACK, I THINK I'VE TRIED TOO HARD TO BE LIKED... I GUESS I'VE ALWAYS FELT STRANGELY INADEQUATE...
I SUPPOSE IT STARTED WHEN ALL THE OTHER GUARDIANS GOT THE COOL COLOURS... BOY, WHAT A ROTTEN DAY THAT WAS...
GREEN AND BLACK WOULDN'T STOP LAUGHING AT ME. WHITE AND RED STUCK ME IN A GYM LOCKER FOR NEARLY THREE CENTURIES...
SPROING
ALL I EVER REALLY WANTED WAS FOR SOMEONE TO TAKE ME SERIOUSL--
HUH?
SSSSSS


ZWAAPPP!!!
AAIIIEEEE!!!
GONE. HE WAS JUST A COLLECTION OF ELEC --
NO, NO, NO! I'M SORRY, YOUNG FELLOW, BUT YOU'D BEST LET ME EXPLAIN IT TO YOU...
YOU SEE, MY BOY, I DETECTED, OR DEDUCED, RATHER, THAT THE GUARDIAN WAS NOTHING MORE THAN A COLLECTION OF ELECTROMAGNETIC IMPULSES! HMM! YES! NO LIVING BEING COULD MANIPULATE THE VERY ESSENCE OF REALITY IN SUCH A MANNER! HE WAS ONLY A CONSTRUCT! A FACSIMILE! AND FURTHERMORE, ONE DAY I SHALL COME BACK! YES, ONE DAY I SHALL COME BACK...
HEY!
FWAZ!
AH, HERE WE ARE! DEALT WITH THE GUARDIAN, HAVE YOU? TOOK YOU LONG ENOUGH...
I WONDER... IF THE GUARDIAN WAS ONLY A PUPPET, WHO WAS REALLY BEHIND THIS? WE'RE IN THE MIDDLE OF SOME COSMIC CHESS GAME, OPERATING ON MYRIAD LEVELS OF INFINITE COMPLEXITY...
HOW DOES HE GET HIS FACE TO GO INTO SHADOW LIKE THAT?
PERHAPS WE'RE NO DIFFERENT FROM THE GUARDIAN. WHO'S TO SAY WE'RE ALL NOT JUST A STREAM OF IMPULSES, ARRANGED FOR SOMEONE ELSE'S ENTERTAINMENT?
WHAT A BUNCH OF UNMITIGATED BALDERDASH! I'M AS REAL AS THE ROCK OF GIBRALTAR!
YES, WELL, PERHAPS WE SHOULDN'T BE DWELLING ON THIS. LET'S JUST GO AND FIND OUR TARDISES, SHALL WE?
AND IF SOMEONE IS PLAYING GAMES...
The THREE K-9s
THE CHALK PIT OF SLOUGH
MEASLES the DALEK
THIRTEEN DOCTORS
THE FIVE DOCTORS
HAPPY DEATHDAY
RUBBER SUITS of the BYGONES
...LET'S HOPE THEY DON'T START CHEATING.
The END

Where
~~Who~~ on Earth is
TOM BAKER?



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“My God, how did we get away with this?”

“No-one else would touch it!” Peter Griffiths meets the man who directed *Doctor Who*’s first ever episode – Waris Hussein.

POLICE PUBLIC CALL BOX

No-one can deny *Doctor Who*’s considerable standing in the annals of television. A cheap children’s serial which nobody at the BBC liked or wanted to succeed became an overnight success, then a television institution, and now ranks as one of the most remarkable – and unexpected – legacies of British television. 35 years later, Waris Hussein, the director of *Marco Polo* and the series’ crucial opening story, *100,000 BC*, is still baffled by how the series weathered the crippling difficulties of its early days and managed to become something very special.

Waris came to the series at the incredibly young age of 22, a directorial novice riding a wave of good fortune. “I was the most junior director at the BBC – everyone else was in their forties and fifties. The thing to get as a career in those days were general traineeships, but I kept going to interviews at the BBC and saying, ‘I want to work in television.’ I guess I pushed my way in the door through persistence and probably arrogance, because I was shortlisted for the directors’ course. In the event I didn’t actually get the position, but they said if anyone fell through I would be considered. I didn’t dare tell my parents I hadn’t got in, because my father had already organised an executive job in an oil company for me. I knew if I did that I’d drop dead at the age of 40!

“As fate would have it, the weekend before the course started someone dropped out, and the BBC called and said, ‘Can you start Monday?’ That was my big break. I went in there, they put me under contract for six months and taught me everything I know. They eventually extended my contract and I stayed with the BBC for seven years before going freelance. Once I’d done *Doctor Who* I got offers from other companies, but I was under contract to the BBC and they wouldn’t release me. I couldn’t afford to go anyway – the contract meant regular money – but I did miss out on a number of very good jobs.”

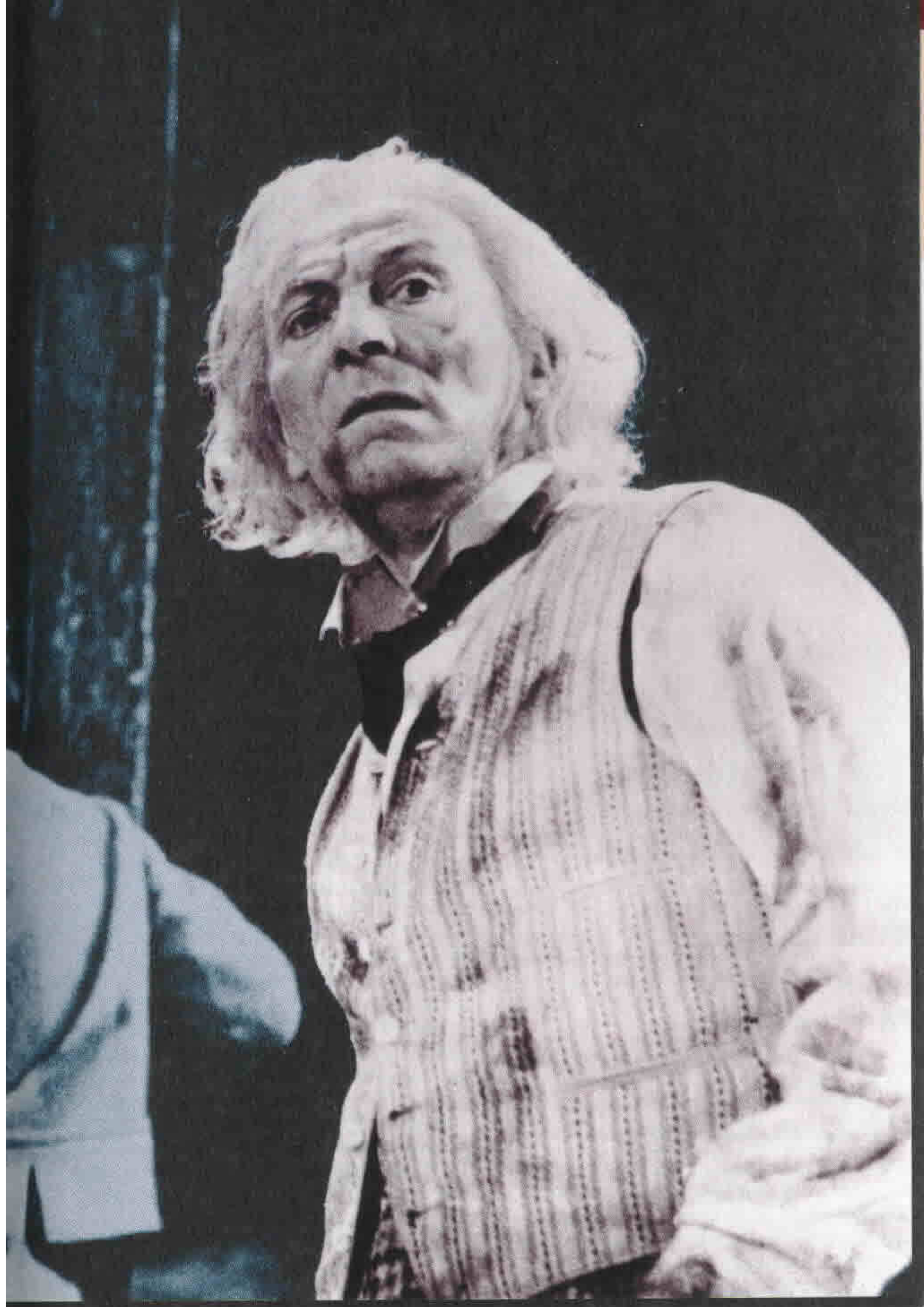
Waris’ only directing credit prior to *Doctor Who* was a weekday evening soap opera about a women’s magazine. “After the course I was apprenticed to *Compact* and then given some shows to direct. That was what I was doing when I was taken off and put on *Doctor Who*. This new series was given just six weeks to prove itself. It was going to be done by the then children’s department, but they did not want it. They felt their territory was being invaded by a newcomer called Sydney Newman [Head of Drama], and there was a lot of controversy about it. Being the most junior person on the rota of directors available, I was basically given it as a sop. They knew no-one else would touch it.

“Sydney had brought in Verity Lambert from what was then ABC Television, where she had been a production assistant. It was her first producing job. Verity and I met for the first time in a tiny office in the BBC Television Centre. I walked in and said, ‘I’m Waris Hussein and I’ve been asked to direct this series,’ and she said, ‘I’m Verity Lambert and I’ve been asked to produce it. How do you do?’”

Waris outlines his own understanding of *Doctor Who*, as it was originally explained to him. “We were dealing with a man called Doctor Who. This character who transcended time and space was a concept of Sydney Newman’s, and he saw him as a curious mixture of future and past. That’s why we had this grandfatherly concept and he was dressed as a Victorian gentleman. He would have a companion with him, who turned out to be his grand-daughter. We all know the story of how we encountered them – this young girl is studying at a school in England, she’s very strange, and her schoolteachers decide to follow her and discover she lives in a junkyard.

“That was the format: Victorian gentleman, grand-daughter and two schoolteachers along for the ride travelling in time. The TARDIS was also a concept of Sydney’s. I keep bringing him up because his involvement has been rather forgotten with time. Given that this show was given no time at all and was going to be axed, and that we’re now sitting here talking about it 30-something years later, it is an amazing phenomenon. It became a phenomenon because of what was originally conceived, and the man behind it was Sydney Newman.”

Doctor Who had already undergone a number of staff changes by the time Waris was assigned. Rex Tucker, an experienced old-school BBC producer, had been briefly installed as caretaker, making some early decisions which were eventually overturned by Verity Lambert. “Rex Tucker actually sort-of resigned from *Doctor Who*. I think he was only ever producer in name. There was some fairly significant disagreement about Rex Tucker’s participation in the show, and I think Sydney supported Verity in her decisions. Sydney had a very hands-on involvement, whereas Donald Wilson, the head of department, had virtually no involvement at all. Donald belonged to the old school. He was almost like a naval officer, with double-breasted blazer and starched trousers.”



The only other remnant of the ‘old regime’ was Mervyn Pinfield, who was credited as associate producer on *Doctor Who*’s first season. He was in essence a technical adviser. “Mervyn was a really traditional BBC person, wearing ties and jackets to work and smoking a pipe, and there we were in jeans and T-shirts. He was the clichéd creator from the fifties and we were the new people in the sixties. We didn’t want to offend anybody, but we wanted to be ourselves.

“Mervyn was also only there in name, really. He would empty his pipe and give you a lecture, and you would sit there and nod with a degree of veneration and then disregard everything you’d heard. You didn’t want to take away his dignity or insult him by ignoring him. He was part of the Langham Group which, in all fairness, experimented with innovative television techniques. They looked at things like doing a show without a whole set – could you imply a room just by showing a fireplace and a window and having everything else shrouded in darkness? It was existential in a way, so you’ve got to give them credit. And some of the people involved were very creative.”

Waris arrived to find the production team already struggling against the clock. “None of the casting was in place. The one person we needed to get, the one who was the key to it all, was William Hartnell. We felt he had this very strange eccentric quality which the Doctor needed. In those days he was doing very well in feature films and didn’t need to do a series, so Verity Lambert and I had to persuade him to accept the role. I remember us going out to lunch with him, and he kept saying things like, ‘Why would I want to get involved with something like this?’ We kept coming up with all sorts of concepts and ideas – but of course we were shaking in our boots because if he said ‘no’, we wouldn’t have our star. But he accepted the part, and we had a very funny time with him because he wasn’t used to working at the pace of television. We had to get these shows done, and he could be irascible and funny. I got on very well with him, but he could be quite a burden and a pill.”

Waris was also directly involved in the casting of Carole Ann Ford as Susan. “In those days you could go and watch on monitors what they were shooting in each studio while they lined up the

Doctor Who's first regular cast of Jacqueline Hill, William Hartnell, Carole Ann Ford and William Russell, on set for the Waris Hussein-directed *Marco Polo*

"The BBC had no faith in the series at all. You can't imagine what we were up against!"

shots. Carole Ann Ford was appearing in a television piece when I happened to be in a viewing room, and I called Verity and said, 'Have a look at this girl. She's got an unusual face.' We thought she was a teenager, whereas she was actually in her early twenties, but when we auditioned her she was very clever, doing exactly what was needed. We had a lot of girls coming in and reading, but Carole Ann delivered the goods. She played the part well.

"In the other two cases, William Russell was quite happy about accepting the role of Ian, but if you think about Jacqueline Hill's role [Barbara], it's a pretty unrewarding one. A lot of actresses would have said 'no', but Jacqueline was a great friend of Verity Lambert's. She said, 'Six weeks, fine!' and did it as a favour, not realising this series would be a great success!"

Casting was probably the least of *Doctor Who*'s worries. "Nothing had really been done by the time I arrived. Even the first four scripts weren't in their final state. It turned out that the writer, Anthony Coburn, an Australian, had said, 'Oh sod this, I don't want to work on it anymore. This is a load of crap which I only did as a jobbing writer.' They were all set in the Stone Age, and I couldn't see them working. The concept seemed so bizarre – why did we have to go so far back in time for the first serial? I was absolutely amazed it held an audience. So Verity was faced with a writer who didn't want anything to do with cavemen, and a director who didn't want anything to do with cavemen. David Whitaker, the script editor, was very caring and very much involved with what was going on, but I don't think he reckoned those first episodes very much either. He realised he just had to get on with it. We all just had to get on with it."

The resistance of the BBC's service departments to this new series hardly helped matters. The dismissive attitude of Peter Brachacki, the designer assigned to work on the TARDIS control room, was fairly representative. "Peter Brachacki, yeeessss . . . I think Verity has been very generous about his effort in creating the TARDIS interior. Quite frankly, he didn't care a jot for *Doctor Who*. He thought the show was a load of bollocks. The TARDIS interior was just a hexagonal control panel which he literally threw together in an afternoon. He then gave me three flats [walls] with circles in them and said, 'That's your ship.' He couldn't be bothered thinking about it. My reaction was one of furious anger, but frustration in the face of BBC intransigence. I had to accept what he gave me, and of course it's gone on to be legendary, which surprises me.

"The BBC had no faith in the series at all, though naturally they take full credit for it now. Those very earliest episodes were done under incredibly difficult circumstances. The best equipment was at Television Centre, but we were given the oldest studio at Lime Grove. It was worthy of being knocked down when we were working in it, and the camera equipment was horrendous. So we had appalling studio facilities, a designer who didn't care a hang, a writer who didn't want to do rewrites and disappeared . . . You can't imagine the limitations we were up against."

Faced with these mounting obstacles, did Waris despair? "Every day. It was a source of enormous anxiety to me. I'd come home every night and wonder what the hell was going to happen the next day. At that time I was trying so hard to prove myself. There was nothing aesthetic about my decisions – it was a question of how I could make this thing work and still persuade people I could actually direct."

The adverse conditions culminated in a pilot episode which almost killed the series. "Like one forgets a bad accident, I've tried to forgot the pilot. Because of the lack of equipment and all of the horrors we were presented with, the episode kind of stumbled along. As an example, I remember we had to do this scene where the schoolteachers entered the Police Box. Given that there was no way we could do it for real, we had to do it as an edit. In those days editing tape was very limited, and you were only allowed three or four physical camera breaks. One of these had to be the entrance into the ship. In my nervousness, I thought of a way of doing it, but when we put it together it didn't work. It was a rather ghastly attempt. The whole thing was ghastly, actually, like a work-in-progress. "

Riddled with technical problems, the pilot was rejected for transmission. "Sydney Newman took Verity Lambert and me out for a Chinese dinner, sat us down and said, 'This is the worst piece of work I have seen in a very long time. By rights I should fire both of you.' I was very young and didn't have a lot of choices, and I thought, 'God, if I get fired it's hello to the oil business!' But Sydney then said, 'I don't often give people second chances, but you both deserve it because you're talented enough and you've had it very hard.' That's why I give Sydney full marks – he had faith in the original idea and in us. He brought a transatlantic consciousness to the BBC, which was then and still is incredibly old-fashioned. It was an institution, like Parliament, and you don't lay siege to an institution, but here was this Canadian who broke down all those walls with an enormous sense of knowledge. The problem today is that they're breaking down the walls without any knowledge. The BBC is being destroyed in the same way the Hollywood studios were destroyed, by selling itself off its costumes and props.

"After *Doctor Who*, when I became a senior director in drama, I did the *Wednesday Play* and the *Play For Today*. Every Wednesday night, audi-

BBC [2] BBC Video [3] Barry Newbery [3]

Merriment, mayhem and melodrama on Barry Newbery's cave, jungle and desert sets for *Doctor Who*'s première serial.

ences sat down and watched the latest new offering. I did all of Simon Gray's first plays, before he became a well known theatre writer, and I did [prominent West End playwright] Hugh Whitemore's very first screenplay. David Mercer, Harold Pinter, these were the people writing for the *Wednesday Plays*. One of Simon Gray's plays, *Spoiled*, was one of the first with a gay theme to it. It was about a schoolmaster with a pregnant wife who seduced a young, extremely Catholic pupil. These are issues which can be covered today, but in those days it was an amazing piece. There was an extraordinary sense of newness to it, and Sydney Newman was responsible for creating that format. I keep coming back to Sydney. He was a pioneer."

Back in October 1963, Waris and Verity Lambert set to work rethinking the first episode of *Doctor Who*. "Sydney allowed us to get on with it. We had a sense of pride and knew we hadn't done very well. Many of the changes were to do with pacing, to try to get the story in a much crisper way and not let ourselves be overwhelmed by what we were doing. We needed to make things a little more alive, not so lethargic. People would have been asleep after the first ten minutes if we'd showed the pilot."

One of the most noticeable variations between the pilot and the transmitted episode, *An Unearthly Child*, is the softening of the Doctor's abrasiveness. "There is a marked difference, I agree. There was a reassessment of the characterisation at the behest of both Sydney and myself, and I directed that accordingly. In all the first four episodes William was still finding his feet. When you're an old man being chased around by people in fur and skins, you can't really develop a character very much! When the stories started to get more substantial, his performance matured with his experience and familiarity with the part. He became the character."

Neither was the recording of the rest of *100,000 BC* without its, er, hairy moments. "Because the characters had to look like Neanderthal apemen but we didn't have any money, I had to ask every actor who came in to audition to undo their shirts to see if they were hairy enough! We'd save money by not having to put extra hair on them. Some of the actors turned out to be very good, actually, but we had quite a job casting it. It was hideously funny if you think about it, people walking around in skins with clubs and so forth. I was a stickler for realism, so I wanted teeth blacked out and all. There may even have been fleas in the furs, but nobody told me about it – I had enough trouble with Verity telling me what I could and couldn't do!"

Waris is referring to a specific incident during the studio day for *The Cave of Skulls*, the final episode of the story. "I remember very clearly that we had a sequence where our hero caveman kills the villain caveman. They have a big duel with cudgels, and our hero picks up this huge rock and smashes it down on the other's head. I planned a shot in rehearsal of this guy after the rock had hit, with lots of blood and special effects, and as the rock came down I had the sound people hit a pumpkin with a big crunchy splat. Verity and I had a terrible fight in the control room over it. She said, 'You can not use that shot.' I said, 'I will or I'll walk out!' She said, 'You won't! You will not walk out and you will not use that shot! You are under contract, Waris!' Well, she won. I didn't walk out and we didn't use the sound effect, but that was the sort of relationship we had. We're still old friends, of course. In fact, I was subsequently taken off a drama by Patricia Highsmith I was going to do because Verity had been given the job of producing *The Newcomers* and had asked for me. She had me taken off my major

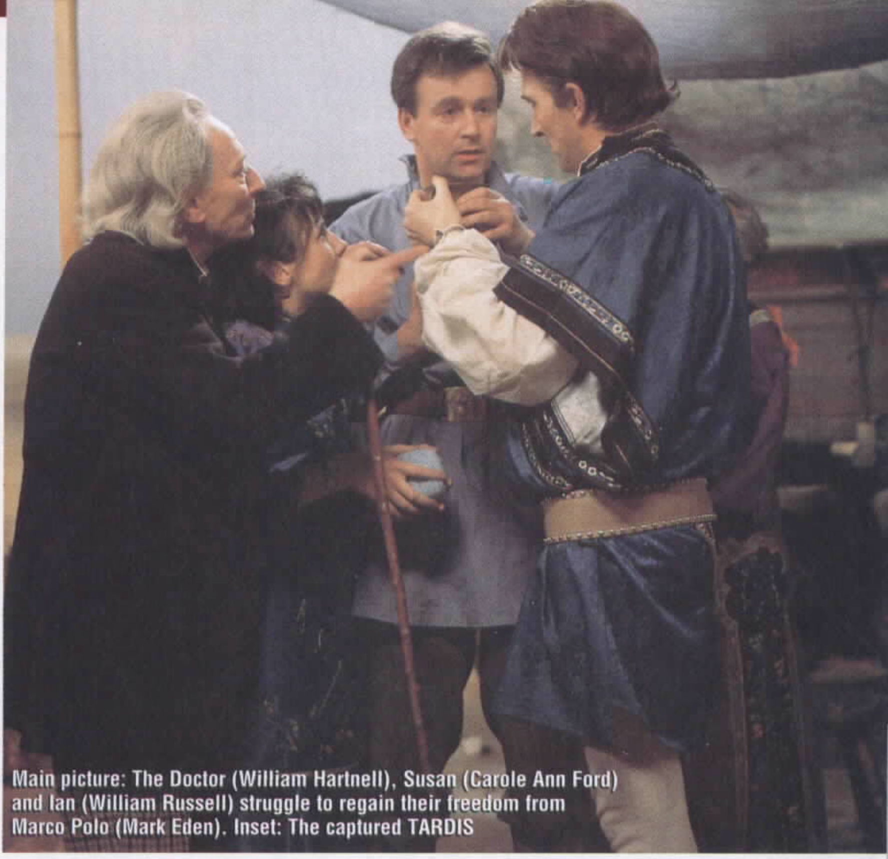
"Full of entertainment gimmicks!"

Alongside Chris [*sic*] Barry, Waris Hussein was named one of *Doctor Who*'s "two permanent directors" in a feature in trade magazine *Kinematograph Weekly* on 24 October 1963 – probably the first article ever to be published about the series. Confidently titled *ITV can expect a jolt when the BBC launches its 'Dr. Who'*, Tony Gruner's column announced that: "'Dr. Who', a 52-week family series . . . is a somewhat mysterious type of programme consisting in part of fantasy and realism. But [Sydney] Newman is backing it as a big ratings success, and in fact initiated its format.

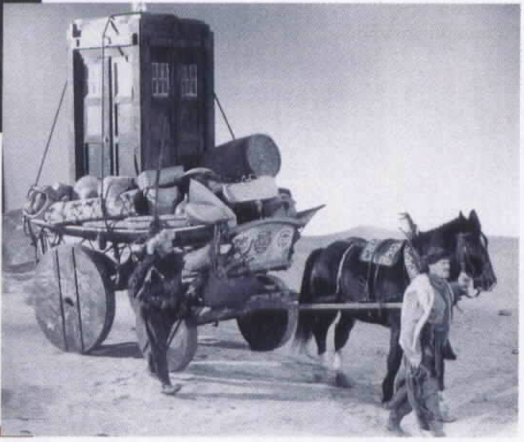
"The story is about a strange doctor . . . who creates a machine which goes backwards and forwards in time as well as going outside of time . . . But while the premise of 'Dr. Who' is fantastic, the treatment of various places and periods will be tackled factually and realistically. The arrival at the time of the French Revolution will be as historically and naturalistically accurate as the landing on a new planet or a look into the future of the world in 100 years time. In other words while 'Dr. Who' will be informative and broadly educational, it will always be full of entertainment gimmicks . . ."

Gruner quoted Verity Lambert – "this show must please adults as well as children if it is to be successful" – before concluding: "With a perfect time spot of 5.25 p.m. on Saturday and with the full resources of the BBC backing Newman's pet project, one can prophesy with some confidence that with 'Dr. Who' the BBC drama group should be making its first major ratings breakthrough against ITV.

"And about time, too!"
Alan Barnes



Main picture: The Doctor (William Hartnell), Susan (Carole Ann Ford) and Ian (William Russell) struggle to regain their freedom from Marco Polo (Mark Eden). Inset: The captured TARDIS



"I was really very proud of Marco Polo. I was much more adventurous as a director"

drama, and I didn't forgive her easily!

"That sort of presentation doesn't happen in television any longer. As these shows were shot continuously, you had to prepare your shots very carefully. It was all pre-planned, and the vision mixer cut it live. It was an adventure each time we did it. Rehearsals were in draughty little church halls all over the place – Hammersmith, Shepherds Bush, West Kensington. As we only had one day per episode in the studio, most of our work, all the discussions and movements, was done in these rehearsals. We'd mark up the floor plans and make tea in the corner."

Even with the successful reshoot of *An Unearthly Child*, Waris wasn't pleased with the resulting story. "I sometimes go back and look at that first story, and I squirm. It's so dated – the music and the costumes, everything. I suppose there's a quaintness about it that gives it a quality of its own, but I look at it from a professional point of view and think, 'My God, how did we get away with this?'"

I have to take Waris to task over this. To my mind, the first episodes, especially *An Unearthly Child*, stand up very well. The story's visual style is also far more striking than many of its contemporaries. "Hmmm. I believe in the moving camera. I don't believe it has to move when there is no reason, but I do believe in fluidity. In anything I do now, you'll notice my camera moves a lot, especially in master shots. If you feel that way about the first four episodes, which I'm afraid I found very static, I wish somebody would find my second story, which was seven parts detailing Marco Polo's journey across Asia to the court of Kublai Khan. I started work on it directly after the cavemen story, and I was really very proud of it. I was much more adventurous in myself as a director – I used many more camera techniques which at that time were quite a novelty."

The likelihood of *Marco Polo* being found is unfortunately not good. As most *Doctor Who* fans will know, the BBC embarked on a policy of wiping or destroying their old videotapes in the seventies. *Marco Polo* was just one casualty. "The *Wednesday Plays* and *Play For Today*s were wiped as well. I was in the office of the Head of Drama when somebody came in and said, 'What do you want us to do with these?' There was a massive long list, and he just said, 'Wipe them.' I sat there thinking, 'I don't believe I'm hearing this.' These were hugely precious – they were the heritage of our television industry. Although they didn't have video archives in those days, they could have been kept at the BFI or something – some of my work is kept there on telecine. A lot of videotape series were just wiped arbitrarily. Don't get me started!"

Ping-Cho (Zienia Merton) with a protective Doctor. *Marco Polo*

BBC [4] BBC Video [1]

Instead we talk about life on *Doctor Who* after the traumatic first story. "I was responsible for the stories set in the past. The format at that time was past, future, past, future – and I was doing past. I would have liked to have done a futuristic story – I would have loved the kudos of the first Dalek serial, but Christopher Barry and Richard Martin got that one."

The Daleks made their spectacular impact during Waris' pre-production on *Marco Polo*. Did the series operate any differently with success? "Interesting. We had originally aired the night after Kennedy's assassination, and we thought, 'This is the end of our show. Who's going to watch?' But somehow the series survived that, and then hit big with the Daleks. I think that led to a kind of grudging respect for *Doctor Who* which allowed us to build the court of Kublai Khan at Ealing Studios. In those days it was an indication of great blessing if you were allowed to build a set at Ealing. We had a big duel scene between *Marco Polo* and the villain in the hallways of the palace, and I suspect the BBC were giving us a little more leeway when they realised they had something popular on their hands."

Marco Polo was an ambitious serial in other ways as well. "Doing that epic story, complete with brigands and deserts and snowstorms, in Studio D, Lime Grove deserves an award in itself. It was all brilliant bits of improvisation with very little. We created the desert storms by adding electronic interference on the monitors to give a sort of speckly effect. Seven episodes was a little too long, but the scripts were very well written by a man called John Lucarotti. He came to the read-

"The key to it all was William Hartnell. I got on very well with him, but he could be a burden"

through and rehearsals and explained why he'd put various things in and what they meant. He really cared about his research. *Marco Polo* took a long time to prepare because we did a lot of research as well, looking at pictures of how people were dressed at the time and so on. Barry Newbery, the designer, really put his heart and soul into getting Cathay right. He was terrific, which just goes to prove that some people did care! There was also our regular costume designer, Daphne Dare, who did an incredible job."

The painstaking research was symptomatic of one of Sydney Newman's basic requirements of *Doctor Who* – that it mix education with adventure. Did this ever get in the way of the storytelling? "No. The thing about the two scripts I did was there was no attempt at being rhetorical, of wagging fingers at the audience and saying, 'This is what we're going to tell you about now.' The educational value emerged from the dramatic situation. Even I learned things from the *Marco Polo* episodes – I learned about the way stations all across China where travellers could stop and rest, the banditry of the time, why caravans were formed and so on. One of the most interesting things about the first episodes, *100,000 BC*, was the whole idea that a tribe might perish if it didn't have fire. We were doing our BBC best to educate as well as entertain!"

Even in these early days, *Doctor Who* attracted a calibre of actor unusual for a children's series. "Derren Nesbitt, who played the villain, Mark Eden . . . These are names which probably don't mean anything any more, but in those days they were 'names'. We tried to cast the Asian roles with genuine Chinese actors, but in those days there just weren't any, so we had Europeans playing them. There'd be a riot if you did that now. We did find one Chinese girl, Zienia Merton, to play the girl opposite Carole Ann Ford [Ping Cho]. She was very nice."

After spending the best part of a year on *Doctor Who*, Waris wanted out. "I wanted to get away and do other things. I begged them to get me off it, in fact. I went on to *Play For Today*, which I mentioned earlier, and *Play of the Month*, which was always a classic serial. I was the first director to do *A Passage to India*, and I also worked on *Hedda Gabler*. From that I got my first feature, a film called *Touch of Love*. I did a number of films – *Melody*, written by Alan Parker with music by the Bee Gees, *The Possession of Joel Delaney* with Shirley MacLaine, and *Quackser Fortune Has a Cousin in the Bronx*, which I shot in Ireland with Gene Wilder and Margot Kidder.

"I went back into television when the film industry in Britain collapsed, as it tends to do every so often, and did *Edward and Mrs Simpson*. It was hugely successful, not least because of the fact that we portrayed the romance as not the greatest love story of the century but a nation betrayed. I subsequently went off to America, which is where I've been working for the last ten years. I'm trying to balance everything now – I've just done a feature film set in India called *The Sixth Happiness*, and directed two television films for Lynda La Plante called *Supply and Demand*."

Although he did not follow its progress, Waris has had brushes with *Doctor Who* over the years. "[Later producer] John Nathan-Turner had a reunion of all the existing Doctors [*The Five Doctors*] which he wanted me to direct. He thought it would be a great publicity stunt. I would have liked to, but as it turned out I wasn't available. 12 years later I'm in Vancouver directing something for American television, and you can imagine my amazement when I hear everyone saying, 'Oh, we're going on to *Doctor Who* next!' It was the telemovie with one of the McGann brothers, very high-tech and full of all the paraphernalia that's now available. Nobody knew I had been involved with *Doctor Who*, of course, and nobody had thought of asking me to direct it. The director, Geoffrey Sax, is someone I know quite well.

"What did I think of it? I thought the Americans did not understand *Doctor Who*. The one thing I instantly realised it lacked, rather like the two Peter Cushing Dalek movies, was that incredible sense of humour that underscored the whole BBC series. The Americans included bits of everything derived from *The X Files* to *Star Trek*, made the Doctor into a sort of Christ figure and had it all bizarrely realistic in a sort-of *Robocop* mould. There was no lightness to it. It deeply upset me. Speaking as someone who was there at the initiation, why hadn't anyone seen what the core of this series was?"

Looking back at the enduring success of *Doctor Who* on British screens and worldwide, Waris can't help but feel a little aggrieved that the crucial work of the first production team has gone unrewarded. "My feelings towards the series are very complex. The biggest irony now is that those of us who can talk about it as veterans had no basic acknowledgement at all. Look at Raymond Cusick, the guy who designed the Daleks. He was a contract designer with the BBC, and he didn't get a penny for his creation. I was a contract director, so I didn't get a penny in residuals. Neither did anyone involved with the show at the time. There was a time when I would tell people I had directed *Doctor Who* and they would look at me as though I were telling fibs.

"I remember they had a big do at the BBC for the 20th anniversary which I only heard about by chance. It was invitation-only. I turned up, and the man at the gate said, 'Yes, what can I do for you?' I said, 'What you can do for me is tell them that I started the show and that's why I'm coming in.' They did let me in, and there they all were, raising their glasses. I've actually got the first four scripts with the call sheets and camera plans and my pencil markings. People have offered to buy them from me, but I won't part with them."

Delighted though he is, Waris Hussein remains a little amused and a little confused at the incredible success of a series he helped launch with next-to-no money under extremely trying circumstances. "I can't help watching from a distance, wondering what the hell happened. I guess we were trying to explore the unknown for the first time, and we were bringing comic book-style adventure onto the television screen with educational value and humour. *Doctor Who* has undoubtedly been a source of entertainment for generations of people, and I'm very proud to have been involved with it."

Carole Ann Ford and Jacqueline Hill, relaxed during recording of *Marco Polo*

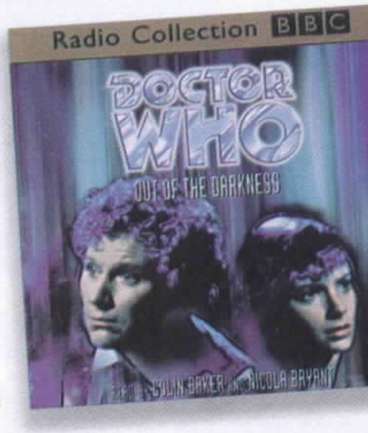
Shelf Life

In which a Sontaran admires Sophie Aldred's throat

And the Sixth Doctor blows **Dave Owen**'s eardrums

DOCTOR WHO: OUT OF THE DARKNESS

Double CD BBC Worldwide **Featuring** The Sixth Doctor & Peri **Read by** Colin Baker & Nicola Bryant **RRP** £11.99 **Cat No** ZBBC 2274 CD **Available** Now



This being the third audio release to feature material from this year's *Short Trips* collection, one might expect the best stories to already have been used. *Wish You Were Here* by Guy Clapperton is a perfect example, evoking merely in text the lack of restraint or mood in mid-eighties *Doctor Who* which, at the time, required all the garishness that both BBC Television and Marvel Comics could muster. With the availability of Colin Baker as narrator, it becomes a more obvious choice. Colin seizes upon *Wish You Were Here*'s ersatz American Disneyworld meets Pontins setting and complement of deafening staff to tell the tale, the message of which is that sometimes one has to be cruel to be kind. It's a message that *Shelf Life* will now heed in observing that Mr Baker is heard infrequently in radio drama, which has much to do with the fact that he is an actor of the old school, naturally equipped to project to the furthest audience member without the need for microphones. Or recording studios. I would do almost anything rather than listen to *Wish You Were Here* ever again.

Nicola Bryant does far better when reading Mike Collier's excellent *Vigil*, which is more arresting than his equally visceral novel *Longest Day* by virtue of its being set on Earth, which the Doctor and Peri return to in order to visit old friends. How Peri acquired student friends in England with whom she studied before meeting the Doctor isn't quite explained, but leads one to suspect that the story was originally written for Mel. Nicola's diverse range of accents serves her well, slipping between Home Counties narrator, North Country character, and an only vaguely Canadian Sixth Doctor. *Vigil* contains all the grimness and personal suffering of *Short Trips' Glass*, and is bookended by some moodily appropriate piano music courtesy range editor Stephen Cole and Jason Loborik.

Dave Stone's *Moon Graffiti* is the longest piece in the collection, but pulls short of the author's usual unfettered anarchy, being a little flatter even than his previous Sixth Doctor and Peri piece, the *Missing Adventure Burning Heart*. Featuring both Baker and Bryant together, both as leads and supporting characters, it starts promisingly with the duo arriving on an Earth so far in the future that humanity has deserted it. The story proves evasive though, and the kind of lapses in concentration which come when one is driving, pedalling an exercise bike or cooking (to name but three typical 'talking book' deployment scenarios) can lead to utter confusion – so much so that I had no idea whether the story was about to end or not.

All these stories are lacking in some way, either by emulating the original Sixth Doctor period so well that it's painful or simply by being hard to follow. However, I must confess to prejudice here and admit that this project is not built upon my favourite foundations – and even with That Jacket invisible, this is an era of which I have had enough.

Out of the Darkness evokes the Sixth Doctor's era so well it's painful

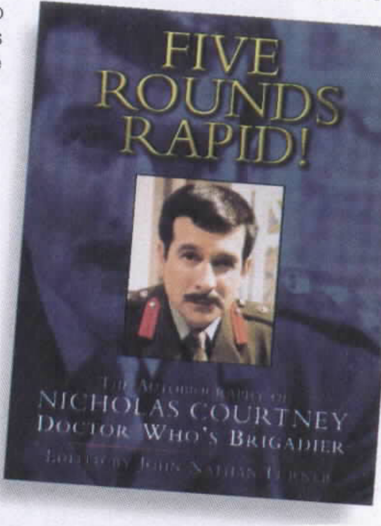
FIVE ROUNDS RAPID!

Autobiography Virgin Publishing **Author** Nicholas Courtney **RRP** £17.99 **ISBN** 1 85227 782 3 **Available** 19 November

Shelf Life was lucky enough to host a panel discussion at a *Doctor Who* convention earlier this year, and elected to succinctly reintroduce each guest as a prelude to a final round of applause. The epithet I wish I had thought to accord to the man sitting on my right was 'thespian, *bon viveur* and Brigadier,' so uniquely do those five words identify a perennial presence at such events. Nicholas Courtney is a hugely familiar figure to *Doctor Who* enthusiasts, and so opening this volume (in size and appearance similar to Virgin's *Ace!*) feels like greeting an old friend.

Such an old friend, in fact, that one is glad that Nick dwells on his formative years, assuming that his later *Doctor Who* career will be familiar already. I sense some nervousness on the part of the author – or perhaps his editor, John Nathan-Turner – since every possible opportunity to link to *Doctor Who* is taken. This is acceptable when it involves some mention of a performer Nick would later work with on the series, but becomes increasingly jarring when such reference is made simply because an actor once appeared on the series, and examples such as "Freddie *The Invisible Enemy* Jaeger" are simply annoying. Indeed, I took great delight when this desire to please fell flat on its face with "Eleanor *Resurrection* [sic] *of the Daleks* Bron".

Nick's style is confessional, but pulls short of the sort of explicit details which made *Who On Earth Is Tom Baker?* so riveting. Where *Five Rounds Rapid!* surpasses that book is in its visual content. Although the central colour section is very decorative, it comes across as simply a scrapbook of Courtney's later appearances; the great surprise is the many amazingly sharp black-and-white photographs depicting the author, whose features gradually assume the bejowled albeit ageless appearance familiar to his present public. Not only do they show many repertory appearances, but also a number of private shots show an off-duty Courtney whose bare upper lip and Civvy Street haircut were so shocking when first exposed in the 1973 *Radio Times Doctor Who* Special.



Although he never preaches, there is a likeable honesty in Nick's recollections and views; for example, he never says so explicitly, but it seems obvious that he enjoyed the company of the late Ian Marter far more than that of fellow UNIT regular John Levene. Although a Christian, he hasn't always lived the life of a saint and comes across as well-rounded, if a little coy about certain indiscretions. Nick Courtney's story is worth telling; he has been as heroic as any fictional character, having come from a broken family via a failed first marriage to become an elder of *Doctor Who*'s family, and finding what sounds like an idyllic second partnership.

This book, like so many other actors' memoirs, would be improved if it didn't read quite so much as a chronological index of the subjects' engagements, but took the initiative to tell the story by emphasising the incidents which shaped the writer dramatically. It is a relief to read Nick state his personal manifesto, plus his opposition to both Thatcherism and later Birtism, on the final page.

What would have improved this volume specifically is the confidence to issue it without infusing it with a surplus of *Doctor Who* sheen. Why bother including testimonies from *Doctor Who*'s producers and performers when there are no insights from the author's own family and friends? The editor appears to assume that *Doctor Who* fans are so single-minded as to lack the attention span to read about real people, and he is totally mistaken. It is very frustrating to consider that before his attentions we might have been given a real autobiography – not a text which has been bastardised into becoming a piece of *Doctor Who* merchandise.

MINDGAME

Video Reeltime Pictures **Featuring** Sophie Aldred and some horrid monsters **RRP** £11.99 **Available** Now

S*helf Life* is starting to get a pretty good idea what it must be like to be Vince Henderson; every day in some way, I see or hear Sophie Aldred. In fact, I must see more of Vince's wife than he does, so exclusively does Sophie devote her time to *Doctor Who* spin-off projects – books, videos, audios, even editing this very magazine. Scarcely a month passes without her appearing in some item under evaluation, and I am starting to feel confused and frightened when a drama ends without her having made an appearance.

No such withdrawal need affect the viewer of *Mindgame*, with Sophie providing the only face unsheathed in latex. The prosthetic mask concealing Toby Aspin is the truest to the Sontaran form first seen in 1973's *The Time Warrior* than subsequent designers within or outside the BBC have delivered, and it is only a pity that the performer cannot match his costume. He is hindered at the outset by flippant dialogue and characterisation from writer Terrance Dicks, rendering his character an impotent thug rather than a threatening war machine, and his untreated voice betrays terrestrial origins all too cruelly. He's soon joined in a kind of celestial dungeon by Miles Richardson, whose subtler performance as the Draconian not only matches the nobility of their Emperor from 1973's *Frontier in Space* but also projects through a costume similarly equalling the original.

'Equalling the original' is a metric which Terrance Dicks has rigorously applied to his work here, as elsewhere. When the Sontaran advances upon Sophie's human and exclaims "The female of the species," your correspondent was unable to stifle an involuntary cry of "Thorax!" – and, sure enough, the cloned conqueror was soon quoting verbatim Robert Holmes' famous anatomical observation.

AUDIO ADVENTURES IN TIME & SPACE
ACE special!
SYLVESTER McCOY as The Professor
SOPHIE ALDRED as Ace
4 The Left Hand of Darkness
5 The Other Side
Double CD pack
Prosperity Island by Tim Saward
AUDIO DRAMA © BBV 1998

Originality and surprise are conspicuous by their absence in this brave synthesis of *Doctor Who*'s past, which fuses elements from Doctor Who's past together with, er . . . other elements from the past of *Doctor Who*. The best that one can say about these characters' recreations is they are faithful to their originals; the worst is that this felicity occurs through much of the piece, sounding as though the performers have been asked to enact a *Doctor Who* programme guide.

An unambitious script receives a faultless production, with lighting and camerawork making for an unsettling alien quality in the opening scenes. The style reverts to competent convention later, but this is understandable given the revelation in the accompanying *Making of Mindgame* that producer Keith Barnfather and his team were fighting an unwinnable race against time on the day of the shoot. *The Making of Mindgame* is not only longer than the 25-minute production it follows, but also more tightly-plotted and less predictable, proof if it were needed that the day of the docusoap has dawned on *Doctor Who*.

The third and final abductee is Sophie, playing a tough but honest space mercenary who used to travel with someone called the Professor and likes, when things are going with a bang, to exclaim "Ace!" In a depressingly predictable piece of good-guys-wear-Earth-chromosomes development, it is this face-down Ace who takes the Captain Kirk role and saves the day by just being nicer than the Sontaran.

I seem to remember that a couple of years ago, *Doctor Who* was embarking on new vistas of concept and characterisation as Paul McGann and Philip Segal redefined the series. In 1998, the 25 minutes of *Mindgame* were made from a Terrance Dicks script, shot almost as live in a small studio in London, not daring to diverge from the series' past. *Plus ça change, plus c'est la même chose* . . .

AUDIO ADVENTURES IN TIME AND SPACE: PROSPERITY ISLAND, THE LEFT HAND OF DARKNESS & THE OTHER SIDE

CD dramas BBV Productions **Featuring** 'The Professor & Ace' **RRP** £14.99 [*Prosperity Island*], £7.99 each [other titles] **Available** Now [see ad in **DWM** 271 for details]

Brevity is the soul of many things, and of the five Professor and Ace dramas now available from BBV, *Prosperity Island*, the only double CD, is by far the weakest. Shorn of the necessity to adhere to a few well-known characters and recognisable locations, it sprawls across a giant starship which is plummeting toward the island of the title. At first this is an intoxicating freedom, but Sylvester McCoy and the ubiquitous Sophie Aldred soon step back to give way to a generically villainous Peter *Genesis of the Daleks* Miles and an accompanying dynasty of faceless megalomaniacs presiding over what may be a corporation, island or planet. The problem is that compared to Mark Gatiss' first two scripts, *Island of Lost Souls* and *Republica*, Tim Saward's involves the Professor himself far less.

That, however, is an advantage in Mark Duncan's next two single-disc contributions, both of which showcase Sophie as Ace. In *The Left Hand of Darkness*, a feeling of *déja vu* overtook me as she once again finds herself incarcerated with Miles Richardson following a space kidnap – but this time Richardson plays not a Draconian but a keen admirer, as much Norman Bates in *Psycho* as Kathy Bates in *Misery*. The scenario will be familiar to regular viewers of *Blake's 7* – a planet deserted save for one researcher and his work, surrounded by primitive native fauna. Ace is blinded for much of the duration, making the situation

Mindgame's Sontaran is more impotent thug than deadly warmonger

work wonderfully on audio as the listener has to imagine her surroundings and host as much as the character does.

The Other Side begins with a now customary pre-titles sting, here in which the Professor and Ace return to Perivale only for Ace to be knocked down dead. As Ace floats in limbo, she is joined by the Nan she tells us she adored in the previous disc; Nan takes her on a journey through the sheer sadness of death. This elicits a genuinely moving performance from Sophie, assisted on these two tapes only by a sprinkling of cameos from her co-star. Some light relief is afforded by her spying on the Professor after he has adopted a new caricatured companion to lead through clichéd adventures, but the best moments come from her interaction with Barbara *Planet of Fire* Shelley as her Cockney Nan.

All that mars these last two productions is the same failure of nerve that afflicts other items this month. *Doctor Who* fans are shrewd and sophisticated enough to enjoy this work without it having to be sprinkled overgenerously with unsubtle nods to the past. *The Left Hand of Darkness* would benefit from Ace not quoting Sarah Jane's television dialogue, and similarly *The Other Side* would appear more original without re-enacting *Kinda*'s dream sequences replete with *EastEnders* granny.

THE NEW ADVENTURES: ANOTHER GIRL, ANOTHER PLANET

Novel Virgin Publishing **Authors** Martin Day & Len Beech **Featuring** Bernice Summerfield **RRP** £5.99 **ISBN** 0 426 20528 6 **Available** Now

There's a feature in *Radio Times* where real-life practitioners of the professions featured in drama series sum up the shows' veracity. I'd love to show a few of Bernice's adventures to some real archaeologists, because I suspect they would be bemused by her alternate running down tunnels chased by boulders, bearing the mummified head of Christ or, as here, journeying to some planet to wear khaki shorts and dig up bric-a-brac in a ditch. She may be a 20th century girl culturally and emotionally, but I'd love to see what archaeologists in the 26th century will actually do – sift stellar dust clouds, resurrect ancient computer systems, or even hover 600 light years from Earth watching the middle episodes of *The Ice Warriors*.

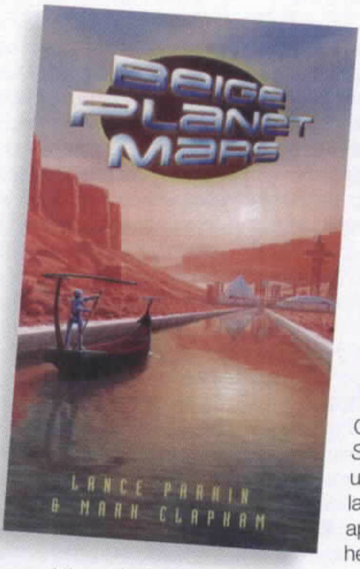
Martin Day & Len Beech
Another Girl, Another Planet

The veneer of shard-scraping dispensed with, *Another Girl, Another Planet* soon becomes a conversation-dominated industrial thriller. Like an Internet pen-pal seeker, Bernice has conveniently acquired another friend she hardly knows – Lizbeth, whose marriage appears to have gone the same way as her own. A real benefit is that Lizbeth, her husband and his replacement, plus a couple of organisation figureheads, comprise almost the entire complement of characters – meaning that they all have time to be well-defined and remain easy to track.

Although the skyscrapers and air-cars hint at a Philip K Dick capitalist dystopia, this book lacks any real science-fictional reshaping of society by technology, concentrating more on spy gadgets which, together with a deliberate blend of romance, surveillance, make it closer to Ian Fleming than anything else.

THE NEW ADVENTURES: BEIGE PLANET MARS

Novel Virgin Publishing **Authors** Lance Parkin & Mark Clapham **Featuring** Bernice Summerfield & Jason Kane **RRP** £5.99 **ISBN** 0 426 20529 3 **Available** Now



Beige is the new black, justifies Bernice to herself as she purchases the coat which itself barely justifies this novel's title – and, as you'll see elsewhere in this issue, beige is the colour that others have chosen to celebrate *Doctor Who*'s 35th anniversary. This book does so itself, although with rather more oblique panache than other ventures denied explicit reference to the series; it takes place on the archaeologist's 35th birthday, which itself falls on the 500th anniversary of the colonisation of Mars.

That planet, is of course, her speciality, and the topic of her much-quoted volume *Down Among The Dead Men*, and it seems long overdue that she should finally be seen to visit the world of its inspiration, having narrowly missed doing so in *Godengine* with the rest of the TARDIS crew after leaving them for Jason Kane. The itinerant ex-husband turns up here again, and behaves consistently with his actions in *Beyond the Sun*. I was hugely entertained to see that Jason, referred to herein as "mullet man" due to his very 1980s hairstyle, is now carving out a living by writing erotic fiction based on his own experiences as a gigolo. This state of affairs typifies a book that is livelier and wittier than many of the other Bernice novels, despite describing many of exactly the same things happening.

Bernice is called off-world on a pretext which may or may not be linked to the adventure which follows; a figure from her past reappears, this time, mercifully, one the readership has some chance of feeling attached to; a mystery is solved; many earthy Home Counties-accented expletives are uttered and a few drinks are quaffed. What differentiates *Beige Planet Mars* from a good few precursors is that these activities all sparkle more. For a start, the authors are well aware of the formula they are participating in, and gamely draw attention to it. And, as if it were *Blackadder on Mars*, much of the humour and pathos arises from seeing someone with a 20th century attitude and vocabulary let loose in a fictional representation of another time.

Beige Planet Mars is less reminiscent of Fleming than its predecessor, but nevertheless ends with a satisfying bang. If I keep saying it enough times, I'll believe it: life begins at 35.

THE NEW ADVENTURES: OH NO IT ISN'T! & BEYOND THE SUN

Audio dramas Big Finish Productions **Featuring** Bernice Summerfield **RRP** £8.99 each [double cassette]/£12.99 each [double CD] **Available** Now [see ad in **DWM** 271 for details]

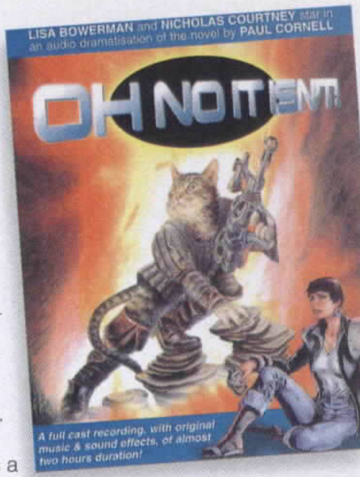
So, sat on my right at the convention panel mentioned earlier was Nicholas Courtney. And on my left was Lisa *Survival* Bowerman, who I summed up with the two words "leading lady". This generous-sounding appellation was deserved after hearing for the first time only a few brief snatches from her debut as Bernice Summerfield in *Oh No It Isn't!* – and repeated further listening to both dramas from Big Finish Productions, an operation set up by former **DWM** editor Gary Russell, has done nothing to diminish my admiration. Sounding well-bred but down-to-Earth, she is a perfect incarnation of a character I have come to know intimately over the past six years. Nothing jars, and no expectations are confounded.

Although *Oh No It Isn't!* may have been an utterly wrong choice of novel to launch the book range with, subverting the series' norms rather than establishing them, it makes far more sense here. Not only will followers have read the subsequent formula-stabilising novels but, uniquely, *Oh No It Isn't!* showcases Benny herself; she appears to be in every single scene, giving Lisa Bowerman a real opportunity to lay the character's foundations. Not only does the imaginary setting give her an excuse to explain who she really is, but the situations allow Bowerman to demonstrate her comic timing and Bernice's appealingly self-deprecatory nervousness.

Jac Rayner's adaptation seems a lot funnier than the novel, because much of the humour within was couched in dialogue and double-entendre – and no one, after all, has ever sat down to read a pantomime script or *Carry On*

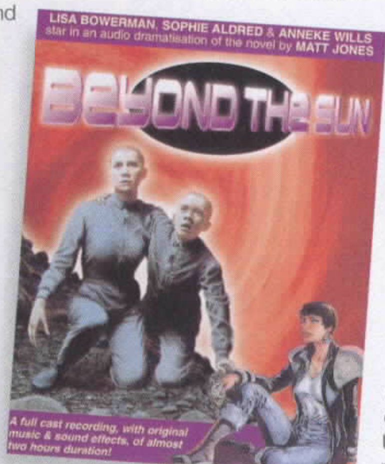
> ***Another Girl, Another Planet*** **is closer to an Ian Fleming novel than a science fiction work**

film screenplay for pleasure. Here, a wisely-cast ensemble deliver hugely enjoyable performances, particularly James Campbell as Professor Candy, dragged up and padded as a pantomime dame; the peerless Mark Gatiss plays the Vizier, a pantomime villain incorporating the combined slipperiness of Kenneth Williams and Bruce *The Generation Game* Forsyth. That the comedy works here is a blessing; there is a solid enough *Doctor Who* storyline underpinning Bernice's predicament, but this medium like no other needs to keep the reader interested in what is happening now.


LISA BOWERMAN and NICHOLAS COURTNEY star in an audio dramatisation of the novel by PAUL CORNELL
OH NO IT ISN'T!
A full cast recording, with original music & sound effects, of almost two hours duration!

His role as Bernice's cat Wolsey is not mentioned in *Five Rounds Rapid!*, yet here Nicholas Courtney reveals a feline aspect obvious in retrospect, yet hitherto unexploited. As he smoothly purrs his way through the part, one is left feeling that such exploitative post-*Doctor Who* casting comes off far more smoothly when the performer is heard but not seen. The *Doctor Who* head count rises a little further in Matt Jones' self-adapted *Beyond The Sun*, with Anneke Wills, who has thus far been unused by the *Doctor Who* spin-off production houses, fitting in perfectly as Doctor Kitzinger, one of the well-rounded yet barely sympathetic Ursans. The impossible-to-ignore Sophie Aldred (seen here, there and everywhere in *Shelf Life*) delivers her best performance in such dramas, making Miranda an utterly chilling villainess.

The New Adventures have been an avenue off *Doctor Who*, taking the opportunity to explore the pain and pleasure of romance in sufficiently equal quantities as to approximate real life. Whether deliberate or not, the objects of Bernice's affections have been cast to type, with both student Michael Doran (aka Cute the Dwarf) in pantoland and ex-husband Jason Kane sounding as breathless and good-looking as one of the prettier McGanns. One can almost hear Bernice's hot flushes, although *Beyond The Sun* affords less time for such hedonism than *Oh No It Isn't!*.


LISA BOWERMAN, SOPHIE ALDRED & ANNEKE WILLS star in an audio dramatisation of the novel by MATT JONES
BEYOND THE SUN
A full cast recording, with original music & sound effects, of almost two hours duration!

Abridgement has done the second tape many favours, not least in dispensing with the otherwise obligatory prologue in Bernice's favourite watering hole, The Witch and Whirlwind. It also provides a sharper focus on the essence of the book – the technological usurping of breeding and families by the blooms, alien technologies spawning siblings of eight different species at a time. Vocal treatments represent the more alien of the characters; sounding initially over the top, one eventually realises that Jane Burke's spoilt American, Tameka, and Lewis Davis' confused adolescent, Emile, are absolutely perfect as Bernice's students, becoming more subtle, detailed, and likeable as the story unwinds.

What does survive in the audio adaptation is a mystifying regularity of reference to the scatological; having heard Bernice's student land in an ancient Chelonian latrine in the opening scene, it seems ill-judged not to use some other metaphor for the unpleasant and unwanted later on. That is not to say that *Beyond the Sun* is not eloquent – the passages in which Bernice writes her diary are moving in the extreme, helped by Harvey Summers' beautiful accompanying score, which makes *Beyond the Sun* as poignant as *Oh No It Isn't!* is entertaining.

Excitingly, both stories benefit hugely from being distilled into this more vibrant format. Alastair Lock's signature tune for the tapes telegraphs that these are fun stories, couched in the dramatic formats of the mid-20th century, yet with a veneer of futuristic technology. Utterly lacking in the ponderousness which characterises early *Doctor Who* spin-offs, these tapes will appeal both to die-hard students of Bernice and those who attend her lectures only occasionally.

I can't wait for the next one. DWM

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Mostly armless

Ask the man in the street for the name of *Doctor Who*'s most evil villain and chances are he'll nominate Davros, inventor of the Daleks. **Peter Griffiths** talks to the actor who thrice ranted his way into the pantheon of the series' greats – **Terry Molloy.**

Midway through 1983, then *Doctor Who* producer John Nathan-Turner and director Matthew Robinson were faced with a problem. *Resurrection of the Daleks*, the first story in five years to feature *Doctor Who*'s number one baddies, had been abandoned due to a BBC strike late the previous year and was being remounted as part of the new season. One casualty of the switch in production dates was the participation of actor Michael Wisher, who had masterfully established Davros, creator of the Daleks, in the Tom Baker story *Genesis of the Daleks*. The twisted Kaled scientist had already been recast once – without a great deal of success – for 1979's *Destiny of the Daleks*. Hence the problem: who could satisfactorily replace Wisher and make the part his own?

Enter Terry Molloy, an award-winning radio actor whom Robinson had directed in the TV series *Radio Phoenix*. Terry takes up the story. "The character I played on *Phoenix* was a smashing cross between Tony Blackburn and Mike Read, a total wally. I did a lot of silly voices and impersonations for the part, so Matthew thought I was capable of taking on Davros and recreating the character as well as being totally faithful to what had gone before. I said no problem, and that's how my Davros career started."

Terry had no misgivings in taking on another actor's role. "Every actor brings a little bit of themselves to what they do, so I took Michael Wisher's performance as a base and overlaid the perceptions I got from the script of what Davros was about. It was a big challenge, but one I actually enjoyed. You had to really mug inside the latex Davros mask to get across a small degree of movement, so in a sense I was creating Davros vocally. I'm used to being very still and creating things with my voice. On radio it doesn't matter what you look like – I can play a 17 year-old punk or a 65 year-old West Indian because I'm vocally capable of it. Davros was almost like doing radio acting for television.

"You were also restricted by being strapped into a chair, so you couldn't do a lot in terms of body language. The look of Davros, along with what he's done and the creatures he's associated with, creates a statement in the audience's mind, so in a sense you didn't have to communicate the horror of that. What you had to do was get a feeling of the person that was there before the accident happened – that there was something more than mechanics to this intergalactic Hitler. He was trying to achieve something, however horrific. It was necessary to go well over the top in the part, but it was also a challenge to look beyond this ranting, raving imbecile who's tramping around trying to take over the universe."

"It was a challenge to look beyond this ranting, raving imbecile who's trying to take over the universe"

A further challenge was projecting villainy without any other actors present. "Davros talked to people over television screens in a lot of instances. I'd be in one part of the studio yelling lines at someone, and all I could see was them on a monitor staring into space. It's all stitched together later, obviously. It's only when you're going head-to-head with people that you start to have that *frisson* working. I really only had one scene head-to-head with Peter Davison in *Resurrection*, but it worked very well. There was tension there – which came out of the characters, not our own relationship! I enjoy working with other people and creating."

As well as being proof of his success in the role, the fact that Terry was asked back twice more to play Davros gave him a chance to bring greater nuances to the character. "You have to work contract-by-contract and job-by-job, so if I'm invited back to something I'm delighted. I slowly developed Davros over those three appearances,

"Take that, you brute!"

In the gap between *Resurrection* and *Revelation of the Daleks*, Matthew Robinson directed a second *Doctor Who* story, *Attack of the Cybermen* – and, as a thankyou to Terry Molloy for his hard work as Davros in *Resurrection*, the actor found himself cast as undercover policeman Russell. "It was the last time I worked with Matthew, and I did enjoy it very much. It was nice to play a 'grown up'! Colin Baker and I share the same sense of silly humour, so we just spent a lot of time giggling. We still do it when we meet up at conventions. I also had a lot of fun working with Maurice Colbourne and Brian Glover, both of whom I'd worked with before.

"Brian had done boxing, and he was well-impressed by my fall when Russell is killed. He said, 'I don't want to get in the ring with Terry Molloy – far too dangerous!' I liked the fact that the TARDIS had a self-cleaning device. It was down to the BBC, of course. Anyone who appears after the reprise in the second episode gets paid another fee, and as they couldn't afford to do that with me, you'll notice that Russell's body suddenly disappears!"

In a demise that would have needled Davros, Russell fell victim to the 'chop' made famous by the sixties Cybermen. Terry chuckles as he recalls the scene. "They got walk-ons to play the Cybermen, and they told this particular one to come in and rabbit punch me across the back of the neck. Unfortunately they got an extra who, when he walloped me, it was more like, 'Take that, you brute!' They were getting more and more furious up in the studio control box, saying, 'Just hit him!', and eventually he did and almost took my neck off. I sprawled across the floor, but then the floor manager came across and said, 'Terry, sorry about this, but as we pan down we can see the wires coming from the controls to the back wall of the TARDIS. Can you fall so you cover the wires?' These wires were about 14 feet long, but we finally managed to do it with a clever camera angle."

giving him a sense of humour. It might have been warped, but he cracked the odd joke. He would be a seriously heavy opponent at chess. He'd get into the strategy, playing the hard games of one-upmanship. It's interesting acting with people as Davros, actually. Because the character and the makeup are so convincing, you don't make many friends on the studio floor. They don't rush up and ask if you want a cup of tea, they tend to leave you in the corner and walk away!"

Perhaps because of this, Terry describes rehearsals – which involved simply dragging around a chair and plonking it down wherever – as the easy part. "The Daleks had their bottom halves to trundle around in, but my chair was still being built while we were rehearsing. The only thing I had to play with was the clawed hand, which was very useful for picking your nose! Come recording, it wasn't a comfortable thing at all. That chariot that Davros is in is the most monstrous thing to deal with. You're jammed into it with two 12-volt car batteries in the back and a hole where your feet go, and you drag the thing around with your toes. You try and make it look like you're not wobbling everywhere, but it's like steering a supermarket trolley – they've got their own idea of where they want to go."

The next story did not improve matters. "For *Revelation of the Daleks*, my second bout as Davros, I was in what I called 'the fishtank'. They'd constructed this metal framework cage for me to sit inside on a swivel chair, and when I swivelled, the Davros head moved inside the tank. What they forgot to do was take my measurements before they built the cage, so when I swivelled around I virtually took my kneecaps off because the upright struts were too close. As they didn't have time to rebuild it, the only way they could get around this was to tie my feet up underneath me on the chair. I could pull myself around on my hands, but after ten minutes gangrene began to set in because of the lack of circulation! The director, Graeme Harper, realised what the situation was and we shot all those fish tank bits one after the other over about half-an-hour or 45 minutes. Graeme, bless him, was great to work with, a lovely director."

Mention of Graeme Harper leads us to the anecdote the director tells which credits Terry Molloy with suggesting Davros' hitherto unseen ability to hover. Terry pleads guilty. "It was a technical problem. Davros makes a surprise appearance at the top of these steps, a major battle ensues and then he's got to be at the bottom of the steps to face William Gaunt's character. We were still suffering under Tom Baker's legacy of the Daleks not climbing stairs, so I suggested to Graeme that, given his technical achievements, surely Davros could hover. Graeme said, 'Great, great, we'll shoot you against some blue and stick it together' – and suddenly Davros was hovering. In the next Dalek story [*Remembrance of the Daleks*] the Daleks were hovering all over the place, up and down stairs like nobody's business!"

Revelation of the Daleks, and indeed the whole of Season Twenty-Two, came under fire for its violence. Terry takes issue with the critics. "The degree of ordinary-life violence you see on TV these days is worlds apart from *Doctor Who*. I know what they meant, but I found something like *The A-Team* worse because they went around shooting each other with very large guns and nobody ever died. I found that more obscene than seeing someone killed. I suppose one justification with Davros was that he was on the receiving end of the violence in *Revelation*, and he had done the most unspeakable things to other people. He was about to blow the whole flipping planet up! For my money, the story's concept of turning dead people into food was a worse moral nightmare for kids."

When Terry returned to face the Seventh Doctor in *Remembrance of the Daleks*, he found

"I developed the character. It might have been warped, but he cracked the odd joke!"

"Davros' chariot is the most monstrous thing. It's like steering a supermarket trolley!"

literally less of the evil genius than ever before. "I would rather Davros had had a bit more body left! Terry Nation had it written into all of the Dalek stories that Davros had to escape, but if he had come back after *Remembrance*, I don't know what would have been left! He was slowly reducing in size each episode. This time around he was a kebab, with a flip-top barbecue for a head. It was another example of the high-tech BBC at work. They told me they had to have this light showing where Davros' eye was inside the Emperor Dalek, but because the lid had to go up they couldn't technically fit it to do that. They handed me a large torch and said, 'Wave this round a bit, and whip it away just before the lid goes up so we don't see your hand.' I was also lifting the lid up, of course. If you look very carefully you'll see the eye suddenly disappear just before the lid flips up!"

Terry's involvement in the popular 1988 adventure was not as great as anticipated. "They initially wanted me to play the voice of the little girl in the warehouse, so you got the double thing of thinking that Davros was in this room when in fact he had become the Emperor Dalek. But I was working on a series for Central at the time, and it was difficult to get the time off. We did a lot of juggling between the two producers to allow me to work mornings for Central and afternoons for the Beeb. At one point I had to go up to Nottingham to film, and I shot down to London to do one day's studio. That was fine, but it meant I couldn't do the voice, and so they got John Leeson in to do a Davros sound-alike voice for the battle computer thing which turned out to be the little girl."

Doctor Who as produced by the BBC disappeared from the airwaves in 1989, denying Davros a rematch with the Doctor. Terry Molloy, however, maintained his connection with the series by attending conventions, and in 1995 was told about the Stranger videos on which Colin Baker had been working. "I dropped the director, Bill Baggs, a line and said if he was interested in using me to give me a bell. He came back and said they were putting together this story with Caroline John, Louise Jameson and Peter Davison, and would I be interested in playing a detective? I said fine, great, and went down and did the Brummie version of Mulder and Scully, I suppose!

"I'd worked with Caroline and her husband Geoffrey Beevers years before in Birmingham rep, so I knew them. I'd obviously worked with Peter as Davros. He is a consummate actor who knows technically what he is doing. Filming was hard work – Bill doesn't muck around, he keeps you hard at it all day – but I'd much rather work hard than sit around for hours on end. Given the low budget, I thought it came together quite well, with a clever story. My daughter's used to Dad doing all kinds of weird things, but she found it a bit scary and stopped watching."

From his origins playing in a soul band in Liverpool's famous Cavern through 25 years playing Mike Tucker on *The Archers*, Terry Molloy has had a career of some real note. His time spent on *Doctor Who* is a part of his acting life he will always cherish. "Being part of *Who* is like being part of an exclusive club, though thankfully I'm not one of those people who had to spend their lives wading through 17 feet of mud in the standard chalk quarry! The Doctor was an intergalactic Biggles who mended things with a bit of sellotape and some knotted string, and the series created a lot of enjoyment in people's lives in a very innocent way which I don't think will ever be repeated." DWM

Next issue . . .

UNIT declassified!

Think you know everything there is to know about the Pertwee era? Think again! In the first part of a major new series, Andrew Pixley opens up the BBC's top secret files on the Third Doctor years for the first time ever . . .

Robert Banks Stewart

Meet the man who used to give you nightmares . . . The inventor of the Zygons, the Krynoid and Magnus Greel interviewed!

The Fallen

South London, 2001 – and there's something very unpleasant in West Norwood cemetery . . . It's fright night for the Doctor and Izzy in the first part of this gruesome new comic strip adventure!

Plus!

A mid-space collision leads the Doctor and Romana into a confrontation with ruthless drug traffickers, leather-clad Customs men and an army of monsters in hiding . . . The true story behind *Nightmare of Eden* weeded out in *The DWM Archive*!

Series godfather Terrance Dicks discusses his take on nineties *Doctor Who*!

Shelf Life! Jackie Jenkins! *Gallifrey Guardian*! A great, heaving pile of your favourite features!

DWM 273

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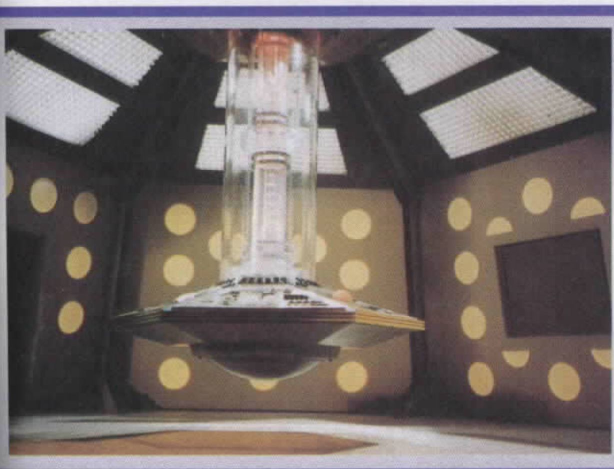


From a design first commissioned by DWM, the new-look TARDIS console room which BBC Visual Effects designer Mike Tucker would have liked to have seen used in a possible Season Twenty-Seven will make its debut as part of digital channel BBC Choice's 35th anniversary celebrations. The circa 4' model was constructed by Mike himself, and actor Sylvester McCoy will introduce links as the Doctor from inside the new console room courtesy whizzo video technology. Funded by BBC Worldwide, it will go on to be used in promotional displays.

Origins of tabloid Police Box called into question by fans

Dodgy TARDIS puts *The Sun* in the shade?

Doubt has been cast on the authenticity of the Police Box recently auctioned as a genuine BBC TARDIS to *The Sun*.

Early in October, The Production Design Company of Hayes, West London, sold 1,700 film and television props previously used by the BBC and Thames Television, including the cell door that slammed shut on Ronnie Barker in *Porridge* and the Police Box in question. The TARDIS prop was purchased by *The Sun* for £5,000, who whisked it away for photo opportunities at locations including the Conservative Party Conference in Bournemouth, where famously indiscreet political commentator Matthew Parris used its supposed time-travelling powers to ask Winston Churchill for his advice on what Tory leader William Hague should include in his main address to the faithful.

However, prominent fan Andrew Beech – believing that all the TARDIS props constructed by the BBC were accounted for – had become suspicious of the provenance of this TARDIS. Investigating, he discovered that the prop had been purchased by the Production Design Company from BBRK Scenedock, a company which had acquired the prop as part of the fixtures and fittings of Elstree Studios; the prop had stood outside the Studios' Restaurant Block for many years, and it was assumed to have been used on the series. In 1992, objections to the authenticity of the prop had resulted in a £12,500 sale being cancelled; the prop remained with BBRK until this last month.

A real TARDIS, yesterday

Beech believes the prop now owned by *The Sun* to be one of two things: either the BBC's first-ever TARDIS, thought junked following its complete collapse in 1976 [see panel] – but which, if it *had* survived, would necessarily have been renovated to such an extent that little, if any, of the original could remain (much internal bracing, or the complete replacement of major sections, would have been necessary to restore its structural integrity); or, more likely, a fake.

Says Beech: "Does it really matter at the end of the day? Only if in the future the suspect Police Box is sold on, as a BBC TARDIS, to some unsuspecting *Doctor Who* enthusiast who fails to check its provenance carefully. As ever, let the buyer beware!"

Those TARDiS props in full!

TARDIS 1 [1963-1976] Non-collapsible solid wooden prop built for use in *An Unearthly Child* on. A number of minor amendments are made throughout its screen career (its St John's Ambulance sign is removed, for example). Falls apart – on actress Elisabeth Sladen's head – during location work for *The Seeds of Doom* **Current status** Almost certainly thrown on a skip and destroyed

TARDIS 2 [1976-1979] Non-collapsible solid wooden prop with simplified roof stacking built for use in *The Masque of Mandragora* on **Current status** Auctioned for charity on Radio 4 circa 1986; resides in eccentric collector's private transport museum

TARDIS 3 [1980-1989] Non-collapsible solid fibreglass prop in style of TARDIS 1 built for use in *The Leisure Hive* on **Current status** Retained by the BBC

TARDIS 4 [1980-1989] Collapsible fibreglass prop (can be dismounted in sections for ease of transport) seen mostly in location work from *Logopolis* on **Current status** Sold privately to fan collector in 1991, and has appeared on stage at every Panopticon event since

TARDISes 5 & 6 [1996] Built for use in Paul McGann TV Movie; one had a larger door to enable a motorbike to pass through **Current status** Almost certainly thrown on a Vancouver skip and destroyed

Win tons of stuff!

To celebrate *Doctor Who*'s 35th anniversary, **DWM** has joined forces with BBC Worldwide to offer a pile of fantastic prizes to five lucky winners of this issue's competition!

The prizes are: five copies of the amazing *The Ice Warriors Collection* double video/CD boxed set; five copies of *Out of the Darkness*, the double CD in which Colin Baker and Nicola Bryant reprise their roles as the Sixth Doctor and Peri; five copies of *The Infinity Doctors*, Lance Parkin's mould-breaking novel; and five copies of *Doctor Who: From A to Z*, **DWM** editor Gary Gillatt's witty and eclectic large-format hardback. A set of all four would set you back £59.95 in the high street – but if you're lucky, you can swipe the lot for nothing!

All you have to do is match one of the eight quotes below to one of the eight TV Doctors:

A] "You can't kill me . . . I'm a genius!"

B] "The TARDIS, when working properly, is capable of many amazing things. Not unlike myself!"

C] "Look, I can't make your dream come true forever, but I can make it come true today"

D] "There's no point in being grown up if you can't be childish sometimes!"

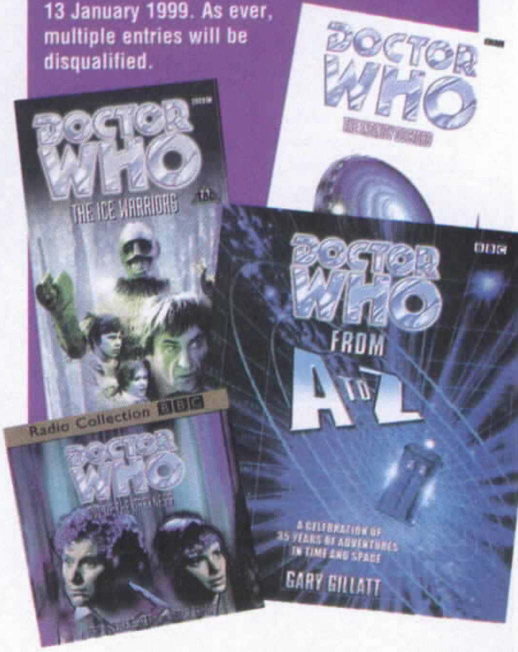
E] "We all have a universe of our own terrors to face"

F] "For some people, small, beautiful events is what life is all about!"

G] "I sometimes think that military intelligence is a contradiction in terms!"

H] "It all started out as a mild curiosity in the junkyard, and now it's turned out to be quite a great spirit of adventure"

Jot your answers ('Doctor 1: D', for example) down on a postcard or stuck-down envelope marked WHAT'S THE USE OF A GOOD QUOTATION and send it to the editorial address at the foot of page three by 13 January 1999. As ever, multiple entries will be disqualified.



BBC BOOKS NEWS Gareth Roberts returns with crazy spider tale

Another short trip to Metebelis

The much-anticipated Gareth Roberts tale *Return of the Spiders*, originally planned to feature as part of the abandoned *4 x 4* audio project [see DWM 266], will finally see publication as part of forthcoming BBC anthology *More Short Trips*.

Published in February, the avowedly 'fun' *More Short Trips* will contain 18 short stories from both established writers and newcomers. Roberts' quirky *Return of the Spiders* sees the Fourth Doctor, Romana II and K9 face the awful Eight-Legs of Metebelis III which first appeared in 1974 Pertwee finale *Planet of the Spiders*. Paul Magrs follows up *The Scarlet Empress* with another tale featuring Time Lady Iris Wildthyme, now in her 'Barbarella' incarnation. Dave Stone, Christopher Bulis and Tara Samms are among *More Short Trips*' other previously-published writers; new authors include Ian Atkins, Paul Farnsworth and Simon Forward.

Meanwhile, changes within BBC Worldwide see *Doctor Who* editor Stephen Cole moving onward and upward this month, having been promoted to Project Editor (Pre-teen). However, Steve remains Range Consultant for the *Doctor Who* series, advising new Commissioning Editor Ben Dunn.

Pictured here is a voracious and utterly unlovely Krill, one of a new race of nasties who'll be appearing inside June 1999 Seventh Doctor novel *Storm Harvest*, by Robert Perry and Mike Tucker. BBC Visual Effects designer Mike has modelled the Krill especially so the beastie can appear as part of the novel's 'photomontage' cover . . .

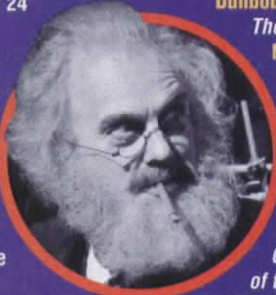
Outside the Spaceship

compiled by Dominic May

Television **Paul McGann** stars opposite Amanda Burton in new three-part LWT psychological thriller *Forgotten*, currently shooting in the Cotswolds for broadcast in February. **Verity Lambert** was inducted into the Royal Television Society's Hall of Fame on 17 November. Fourth Doctor producer **Philip Hinchcliffe** is reunited with Zygons creator **Robert Banks Stewart** as executive producer and producer respectively on a new two-hour *McCallum* special due to air on ITV later in the year. **John Nathan-Turner** is behind forthcoming European *Time Bandits*-style fairytale *Big Step*, which is expected to be shown on ITV in the spring; a pilot edition was narrated by **Tom Baker**. **Graeme Harper**, who recently directed two episodes of BBC1's *The Brokers' Man*, will be shortly back behind the cameras directing the second series of AA/RAC sitcom *The Last Salute*. BBC1's 13th season of *Casualty* has included episodes directed by **Michael Owen Morris** and **Alan Wareing**. Following his departure from the BBC, **Tony Virgo** has returned to ITV's *Peak Practice* as series producer for its seventh season. **Andrew Morgan** is the director of both 13-part ITV children's serial *The Worst Witch* and BBC1's new December Sunday teatime drama *Children of the New Forest*. **Gerry Mill** continues to produce and occasionally direct ITV's *Heartbeat*, for which Season Sixteen script editor/Nimon creator **Anthony Read** has been writing.

Stage **Nicholas Courtney** will play Alderman Fitzwarren in *Dick Whittington* at the Millfield Theatre, Edmonton, London N18 between 3 December and 3 January, while **Richard Franklin** will appear in Chesham in a version of *Aladdin* written by **John Nathan-Turner**.

Miscellaneous The National Film Theatre has a BBC *Sherlock Holmes* double-bill on 24 November, featuring **Patrick Troughton** guesting in 1965's *The Devil's Foot* and **Peter Cushing** as the Baker Street sleuth in 1968's *A Study in Scarlet*. **Nicholas Courtney** was recently re-elected to the Equity Standing Orders Committee but **Richard Franklin** failed in his attempt to join the union's Executive Committee, falling 268 votes short of the number required (and 258 less than Rhubarb the Clown).



Obituaries **Marius Goring**, deliciously evil as Professor Theodore Maxtible in *The Evil of the Daleks*, died on 30 September aged 86. **Christopher Gable** CBE, former dancer, director of Northern Ballet Theatre and an inspired casting choice for Sharaz Jek in *The Caves of Androzani*, died on 23 October aged 58. **Carl Forgione**, who was Land in *Planet of the Spiders* and Nimrod in *Ghost Light*, died on 10 September aged 54. Former *Blake's 7* producer **Vere Lorrimer**, who made a walk-on appearance as a tour guide in *Silver Nemesis*, died on 1 October aged 78. Other recent losses include: **Ray Dunbobbin** (a soldier in *The Time Warrior*); **Nancy Gabrielle** (an extra in *The Highlanders* and a Luna prisoner in *Frontier in Space*); **Ken Barker** (a stunt double in *Castrovalva*, *Attack of the Cybermen*, *Battlefield* and the Mutant in *Revelation of the Daleks*); **Robert Bauld** (UNIT soldier in *The Mind of Evil* and sound man in *Day of the Daleks*); **Roy Brent** (an extra in many serials between *The War Games* and *The Trial of a Time Lord*); **Bob Hargreaves** (a Time Lord in *The Trial of a Time Lord*); **Sue Ann Manners** (an extra in *Planet of the Spiders* and *The Android Invasion*); and **Charles Pickess** (a Military Policeman in *The Ambassadors of Death*, a Daffodil Man in *Terror of the Autons*, a medical orderly in *The Mind of Evil* and a colonist in *Colony in Space*).

Dispatches

More unedited videos planned

BBC Video has confirmed that it plans to continue re-releasing formerly cut *Doctor Who* stories complete and unedited throughout the whole of next year; anticipated to join *Revenge of the Cybermen*, *Terror of the Zygons* and *The Talons of Weng-Chiang* in late 1999/early 2000 are 1973 Pertwee four-parter *The Time Warrior* and 1969 Troughton six-parter *The Seeds of Death* (the latter particularly noteworthy for the outrageous differences between the cliffhanger closing Episode Five and its resolution at the beginning of Episode Six). It seems likely that all five stories will be issued under the special banner *The Unedited Collection*.

Anniversary doc airs in Wales

On 23 November, **DWM** readers in North Wales can enjoy a radio documentary celebrating *Doctor Who*'s 35th anniversary. Titled *Doctor Who: The Story So Far*, the programme will be broadcast as part of the *Cult Zone* strand on Shore 106.6 FM, and includes audio clips plus interviewees including Tom Baker, Sylvester McCoy, Peter Purves, Anneke Wills, Wendy Padbury, Elisabeth Sladen, Louise Jameson, Mary Tamm, Lalla Ward, Mark Strickson, Nicola Bryant, Sophie Aldred and Nicholas Courtney. Transmission time was unconfirmed as **DWM** went to press.

Brigadier on signing tour

Popular *Doctor Who* actor Nicholas Courtney will be signing copies of his recently-published autobiography *Five Rounds Rapid!* (reviewed this issue) at a number of locations up and down the country. On 19 November, he'll be at Dillons, Oxford Street, London, between 1.00 and 2.00pm and at Forbidden Planet, New Oxford Street, London, between 3.00 and 4.00pm; the next day, 20 November, he'll be at Dillons' Birmingham branch between 1.00 and 2.00pm and at Forbidden Planet, Coventry, between 3.00 and 4.00pm. Kulture Shock, Norwich, will play host to the Brig on 21 November between 2.00 and 4.00pm. Readers are advised to confirm details by phoning the shops concerned ahead of setting out.

Sladen stars in next Bernice audio

Big Finish Productions have confirmed that Sarah Jane Smith actress Elisabeth Sladen will be heard as Ninan in *Walking to Babylon*, the first of the next three Bernice Summerfield-headlining audio *New Adventures*. *Walking to Babylon* marks the first of the 'Time Ring trilogy' to be continued in subsequent tapes *Birthright* and *Just War*, both adapted from full *Doctor Who NAs* (albeit extensively rescripted to remove the Doctor and other BBC-copyright elements).

Nation celebration

This December, Cardiff pays tribute to local boy and Dalek creator Terry Nation with a weekend's special programming at the Chapter Cinema, Market Road, Canton. Both *The Dalek Invasion of Earth* and *Genesis of the Daleks* will be shown in their entirety, alongside the first episode of *Survivors* (*The Fourth Horseman*) and the second episode of Blake's 7 (*Space Fall*). Special guests discussing Terry's life and work will be sixties companion Carole Ann Ford and *Who/Survivors/Blake's 7* director Pennant Roberts. Also showing over the weekend is 'kitchen sink' classic *This Sporting Life*, starring William Hartnell. The celebration takes place on Saturday 12 and Sunday 13 December; weekend tickets are £10 (£7 concessions). Box office: 01222 334400.

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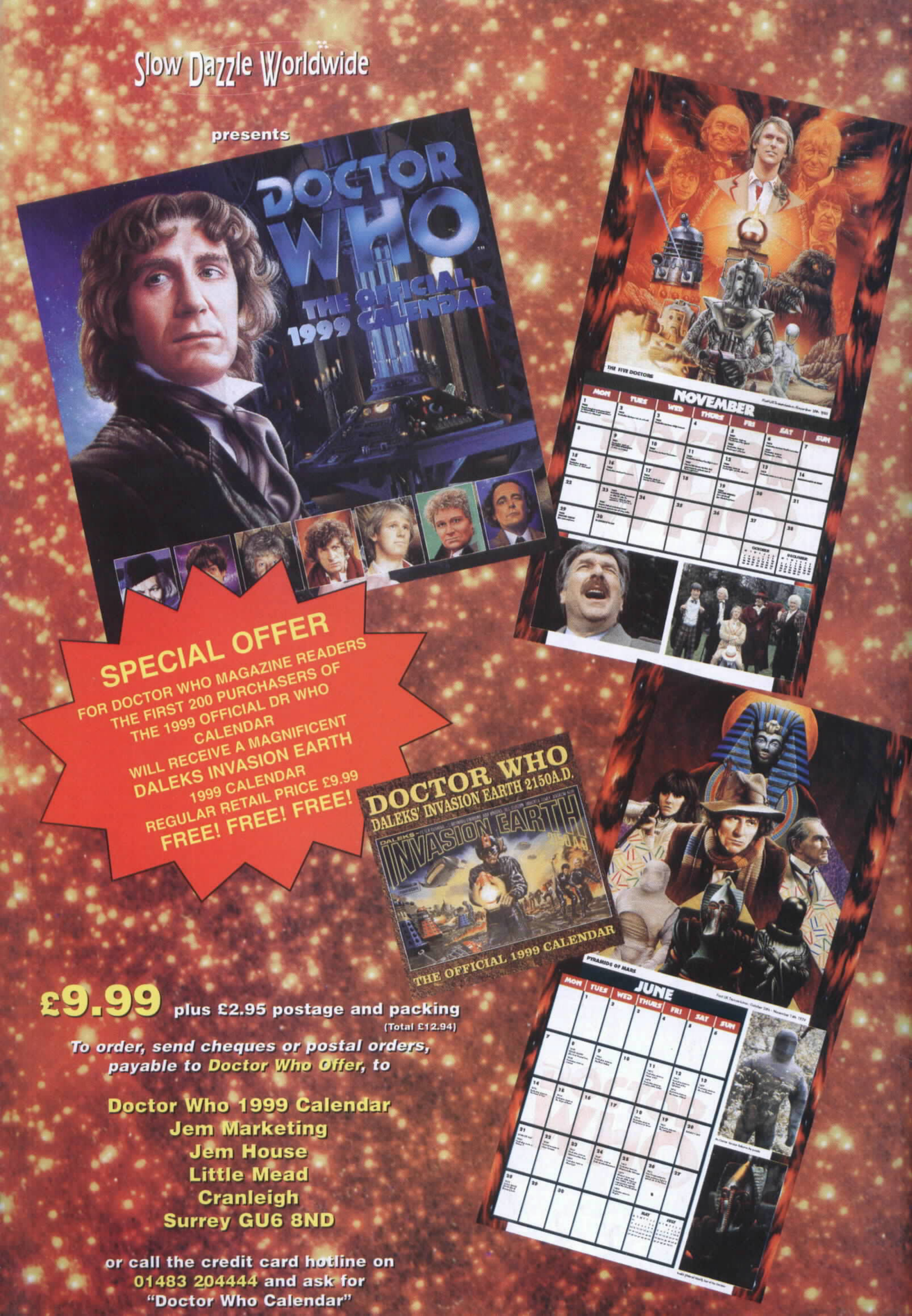
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